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THE NEW YORK DRAMATIC MIRROR

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MULTIPLICATION.

ANGELS do not fear to tread the precarious paths of the metropolitan theatre maze, because the plans for more playhouses continue to grow apace, and surely there would be an end to it were there not heavenly hosts galore, with fat bank balances and fatuous expectations, ready and eager to follow them.

Our city has more than enough theatres now to supply playgoers' requirements. The extension of the list will not create a greater demand; it will only serve to cut up the existing patronage to a greater degree. The public flocks from theatre to theatre, wherever the "hits" are visible, leaving the rest—the majority—to emptiness and its attendant losses. Accordingly, the individual theatre prospers only sporadically, and its good fortune is generally contemporaneous with the ill fortune of others.

Never are all our theatres heavily patronized. Their receipts are as variable as the weather of the past month, because successful plays or entertainments are necessarily always in a minority in this producing centre. The output that furnishes amusement on "the road" represents, as a rule, the survivors of New York's severe producing test.

Investors are not chary of putting their money into new theatre enterprises. They pay a larger return than many other classes of real estate investment, and it is known that theatres are rarely vacant because there are always persons eager to lease them. It is the operators, backers and managers that pay the piper—not the owners.

Many managers of New York theatres use them simply as dramatic nurseries, expecting and getting no profit from their operation, but looking for their reward to the subsequent exploitation of the product elsewhere throughout the land. In this way these theatres have their practical uses.

And so the building of new theatres goes cheerfully on, sometimes in a busy thoroughfare, but oftener in the prudent adjacent side street. And so, too, the nightly exhibit of "deadwood" in the treasurers' offices increases and multiplies.

A THREATENED TARIFF DANGER.

ALTHOUGH the new tariff bill, both as passed by the House and as reported from committee to the Senate, contains provisions for taxing imported motion picture films, there is a clause in the Senate free list that would result, as the American manufacturers believe, in the free admission of practically all foreign made motion pictures. The "joker" is found in paragraph 490 of the new act, line 15, page 197, of the Senate bill, and provides that "photographic dry plates on films of American manufacture, exposed abroad, whether developed or not," shall be admitted free of duty. The object, apparently, is to permit tourists with cameras to bring back the results of their work without paying a tax, but, it is pointed out, foreign made motion pictures would also come under this provision, for the reason that nearly all foreign manufacturers obtain their raw sensitized film from the Eastman Kodak Company, of Rochester, N. Y. With no tax to pay foreign producers of motion pictures could undersell the American manufacturers to an extent, it is claimed, that would seriously damage, if not entirely extinguish, the manufacture of motion pictures in America. It would, at least, compel the American makers to put far less expense into the production of their film subjects, and would thus prove a severe blow to the development of American films along artistic lines. It would also, it is estimated, deprive the government of about $250,000 revenue. The American manufacturers therefore ask that the free list provision be amended by inserting the words "but not including moving picture film" after the word "not" in line 17 of page 197. There appears to be no good reason why this request should not be granted. The American makers of motion pictures are entitled to protection with as much justice as is any other American industry. Indeed, they are exceedingly modest in their demands, compared with some other lines of manufacture, as the present tax is not prohibitive, and under it foreign films are being imported in large quantities at satisfactory profit to the foreign maker. The fact that nearly all the larger American makers are operating under license from a company that controls the principal existing motion picture patents, should in no way affect the issue. Independent American manufacturers are preparing to enter the field with fair prospect of success under present conditions, but free foreign films would very likely put them out of business.

THEATREGOERS' CLUB ADJOURNS.

The Theatregoers' Club of America has adjourned for the Summer season. Its last meeting was held Sunday evening, May 2. Robert Hilliard was the guest of honor. The club has had a very successful season. Among the guests of honor have been Frances Starr, Thomas Wise, Wilton Lackaye, Senator Charles A. Towne and Ida Benfey Judd.

During the season a number of new musical compositions have been rendered for the first time in public before the club; also some new one-act plays. A number of authors' readings of plays and dramatic compositions have been given. The club has had large accessions to its membership, and the social functions have been uniformly brilliant and delightful.

The first meeting of the club for the next season will be held early in October. The Summer headquarters of the club will be at the Theatregoers' Tea Rooms, 236 West Forty-second Street. A Theatregoers' Dining Club has been organized among the members, and will meet weekly during the Summer vacation.

WILLIAM LAWRENCE CHANGES PLAYS.

William Lawrence, so well and favorably known throughout the country as "Uncle Josh" in The Old Homestead, severed his connection with that company May 1 at Bridgeport, Conn. The company addressed Mr. Lawrence at length, Mrs. Maggie Breyer being the spokesman, and then presented him with a handsome ring with Masonic characters on either side and his monogram on top and engraved inside as coming from the members of the company. A vote of thanks was also tendered him for the long season of the past five years and wishing him continued success in his new play, Uncle Dave Holcomb.

Mr. Lawrence will be seen under the direction of Jno. A. Himmelein, 1402 Broadway.

THE WANING SEASON.

On Saturday evening, last week, the New Amsterdam and Circle theatres closed their doors for the season. The Broadway closed for one week, reopening next Monday, May 17, with The Midnight Sons. The New York is already dark. Preparations are well under way, however, for The Boy and the Girl to reopen the Aerial Gardens on top of the New Amsterdam Theatre, and The Follies of 1909 to reopen the Jardin de Paris on the roof of the New York Theatre.

LEW FIELDS SIGNS BLANCHE RING.

Lew Fields has signed a contract with Blanche Ring, by the terms of which she will appear under his management in musical comedy for three years, beginning next season. Miss Ring will make her first appearance as a Fields' star in The Yankee Girl, a new musical play by George V. Hobart and Silvio Hein. Under the Fields' management, Miss Ring will appear exclusively in theatres booked and managed by the Shuberts.

SERGEANT JAMES AGAIN PRODUCED.

Eugene Walter's play, Sergeant James, has been acquired by the Shuberts, and is to be revived at the Broadway Theatre in September. The late Kirke La Shelle originally produced this melodrama, but it never reached New York. Mr. Walter will revise his manuscript before the New York production.

CARLOTTA NILLSON WINS JUDGMENT.

Carlotta Nillson has been given judgment by default in a suit to secure $1,000 salary alleged to be due her as star in This Woman and That Man, which was produced by Helen Arthur, a lawyer, with offices at 220 Broadway.

THE MATINEE GIRL.

SHE TALKS OF PLAYERS AND ADDS A FEW PERTINENT REMINISCENCES.

The Passing of Olive Logan—Rose Stahl's Reception in London—The Stuyvesant Theatre Acquires a Mascot—A Cat Who Flagrantly Neglects Her Parental Duties.

"ROSEMARY for remembrance." We lay this sprig of rosemary upon the grave of Olive Logan, actress, author, woman graduate of the school of varied experience, who died in the Banstead Hospital for the Pauper Insane and was buried in Potter's Field in England.

It was a bitter end for a life that had known much of the sweetness of joy, much of the intoxicating elixir of success. Relatives and friends say that her lodgment in the house of vain imaginings, her death amid the tortured shapes of strange inmates, was a blunder. They declare that when she was transferred from her lodgings to that institution she had a check of fair amount in her purse, and declare that the ignominy of that end was one not of logic but of accident. We hope so.

To those whose memories travel the backward path through two generations she is a vivid figure, a woman of brilliant charm and rare individuality. They recall that the opening night of her play, Surf, at Daly's was one of the most dazzling premieres that ever occurred in this city. They recollect that when she was toasted in England as "the greatest American woman," she responded with the words: "A duchess was presented with a pear-shaped, pear-sized pearl yesterday, but I am prouder of the inkstain on my forefinger than is that duchess of her pearl."

For the descent from that height of the past to the depths of the present many reasons are advanced by the loyal old friends of the woman of whom the younger generation had brief glimpse at a reception tendered her before she left New York for London two years ago. Tall, white-haired, stately, with a sad smile about which the ghosts of roguery lingered, wearing a fine old-fashioned gown of heavy silk and old lace, so we remember Olive Logan before her passing.

At this time one infirmity was evident. She was very deaf. With increasing years this affliction had grown, walling her in from the world of sound. This was a chief reason for the decline of her supremacy as the most popular woman author of America, they say. With the failing hearing came a corresponding diminished perception.

There had come, too, a change of taste as to the form of its reading. Olive Logan recognised and deplored this, but, bearing the burden of years and personal sorrows, she was not able to adjust herself to it.

An unfortunate marriage, that supreme obstacle in the paths of ambitious women, was another deterrent.

That the laurels on her brow had withered is of no moment to her now. After warfare and weariness she is at rest. A sprig of "rosemary for remembrance."

Wonderful things they are saying in the London newspapers about Rose Stahl. Delving into the grab-bag of the papers of the 20th of April, following her début, I bring to the light this: "She is an actress of genius, one of the very best that America has ever sent us. She is as good in her serious moments as in her humor." And this: "Miss Stahl acted the emotional scene at the climax with fine naturalness and power, and by her individuality and the originality of her method proved herself an emotional actress no less than a humorist. In no phase of the character was the actress found wanting. We saw in her chorus lady a real creation."

"The Chorus Lady introduces us to Miss Rose Stahl, an actress with a fine sense of humor, and that greatest qualification for the stage, a personality of her own. In the great scene in the third act she is at her best. She is very quiet and never overdoes a situation, and yet every line tells, and the pathos of her acting is undeniable." Another: "Miss Rose Stahl, an actress of the Bernhardt type, and with a method that in some respects resembles that of the great French actress." "Miss Stahl upheld the credit of the American stage last night. Miss Stahl has a most expressive face, a pair of clear gray eyes that can flash fires of fun and anger with equal effect, and a voice that can in a moment silence a laughing audience and fill it with a sort of fear of what will happen next. She has the undefinable things called magnetism and temperament. She conquered with her first entry."

The Belasco Stuyvesant Theatre has a mascot. On the day of the opening of The Easiest Way there arrived in a crate from Chicago a cat with a coat like black velvet and eyes of jet with flames in their centers. Around her neck was a red satin ribbon on which were embroidered the feline luck bringer's name, "Jennie."

Mr. Belasco, who is shamelessly and intensely superstitious, lectured the company on treating the cat with the consideration and reverence a mascot deserved. In seeming gratitude, "Jennie" stood in the first entrance on the opening night, silent, observant, but with neither thought nor impulse to cross the stage. As The Easiest Way swung into the gait of a monster success, every one connected with the theatre talked of the cast but thought about "Jennie." Last month it became clearly apparent to even the most near-sighted that "Jennie" needed the attention of a veterinary.

Mr. Belasco, perturbed, ordered that she be carried to the nearest hospital, and himself ordered by telephone that no pains should be spared to make the black cat's ordeal as easy as possible. On the thirteenth, his luckiest day, he received news by telephone from the head of the hospital that lifted from mind and brow a weight of care. "'Jennie' and her one kitten are doing well. The rest of the eight died."

"Be very careful of 'Jennie' and the little one," admonished Mr. Belasco. It is even declared that the manager drove to the hospital and brought "Jennie" and her offspring to the playhouse.

After the play there was a council. What should the sprawling young stranger be named? What, but "Laura Murdock," the name of the heroine?

The anti-climax of the story is that the cherished, pampered "Jennie" is not a good mother. Her tribulations have taught her no lesson. Her reputation in the neighborhood is bad. Instead of attending to the comfort of "Laura Murdock" she flirts outrageously of evenings with a green striped cat that lives in the back yard of the Gerard Hotel.

Miss Starr, weighing the tiny, neglected one in her palm, while four wee legs and a dejected tail hung fringelike over the edges of her hand, says:

"Poor neglected baby! Now we have the real psychology of The Easiest Way. It is the 'Jennies' that make possible the 'Laura Murdocks' of this world."

Persons who saw Lillian Russell this season in Wildfire, and those others who saw announcements of her tour in the racing play, will be puzzled, but not wholly displeased, I fancy, to see it next. For she whose dainty beauty and cleancut charm made the eight hundred nights' run of Erminie in New York, a record among the world wonders, will follow Miss Russell as the star.

Miss Pauline Hall has been associated with vaudeville for a decade. It will be illuminative to note what that rigorous school has done for the dramatic education of the former Erminie.

THE MATINEE GIRL.

PERSONAL.

Photo Torbelson & Henry, San Francisco.

NORTHRUP.—H. S. Northrup, who is now playing the leading role in Clyde Fitch's comedy, Girls, has met with such emphatic success in that light comedy role that he has decided to give up playing "heavy" roles entirely in the future.

GARRICK.—It is announced that Helena Collier Garrick, sister of William Collier, will retire from the stage upon the conclusion of her brother's engagement in The Man from Mexico.

VON SCHUCH.—Otto von Schuch, of the Royal Opera House, Dresden, has been engaged as conductor for the performances of opera comique at the New Theatre, the engagement being conditional upon his securing leave of absence at least five months for each of three successive years. If leave of absence cannot be secured Herr Bleck, of the Royal Opera House, Berlin, will be engaged.

CROSMAN.—Henrietta Crosman will be seen as Sir Charles Surface in The School for Scandal beginning next January.

RAYMOND.—Klaw and Erlanger have engaged Maud Raymond for a part in The Young Turk, supporting Max Rogers.

COHAN.—George M. Cohan is considering a proposition to appear in London a part of next season.

FORBES-ROBERTSON.—Forbes-Robertson and Gertrude Elliott will be seen next season on an extended American tour under the management of the Shuberts.

WALSH.—Blanche Walsh sailed for Europe on the *Ivernia* May 4. The trip is one of health-seeking.

SHANNON.—Effie Shannon, after a lengthy season in The Thief, goes to her country home in the Catskills this week for a complete rest.

FAWCETT.—Owing to the personal hit of George Fawcett, the Shuberts have changed the billing of The Great John Ganton so that Mr. Fawcett is now offered as a star.

RICHMAN.—Charles Richman will be featured by the Shuberts in The Revellers, a play of his own, next season.

WEIL.—Otto Weil, who was director of the German Theatre in Irving Place last season, has returned to the employ of the Metropolitan Opera House Company and sails for Europe to-day.

BLANDICK.—Clara Blandick, who has just closed with Paid in Full, has joined the Cook Stock Players, Hartford, Conn., as leading woman, opening May 10 in The Warrens of Virginia.

TALIAFERRO.—Mabel Taliaferro will be starred next season in The Return of a Soul, a play now being written by Booth Tarkington and Harry Leon Wilson.

ADE.—George Ade cabled to Charles B. Dillingham from Yokohama on May 6 announcing that he would reach New York on June 10, bringing with him the complete manuscript for a new play in which Montgomery and Stone are to be starred.

GOVERNOR HUGHES SIGNS BILLS.

Governor Hughes has signed two of Assemblyman C. F. Murphy's bills, one making it a misdemeanor to advertise or present any obscene, immoral or impure drama, play, exhibition or show, or entertainment which would tend "to the corruption of youths or others." The other bill also makes it a misdemeanor to post or display any poster, bill or picture, or permit the same to be displayed, which would have the effect to "demoralise the morals of youths or others."

HENRIETTA CROSMAN WANTS SUFFRAGE PLAY.

Henrietta Crosman spoke before the members of the William Lloyd Garrison Equal Rights Association, in New York, on May 4. In the course of her speech she expressed a wish to secure a strong play on woman's suffrage, and promised to give it a magnificent production.

ADDITION TO METROPOLITAN.

Plans have been filed with Building Superintendent Murphy for enlarging the Metropolitan Opera House by adding a story to the corner of the building at Seventh Avenue and Fortieth Street. The addition will be used as a rehearsal hall and will cost $10,000.

MAYOR GETS THEATRE BILL.

The Theatrical Employment Agency bill, known as the Voss bill, has been decided to affect first-class cities only and has, accordingly, been referred to the Mayors of New York City and Buffalo for their approval.

GEORGE E. AUDIE MARRIED.

George E. Audie, treasurer of the Lyceum Theatre, was married to Winnie Newman, a well-known amateur musician, on May 2. They will spend their honeymoon on a yachting trip.

CUES.

Business has been fair this season at Huntington, Ind. Manager Roubrough has given the patrons some good attractions.

Alfred Hertz has been re-engaged for two years as conductor of German opera at the Metropolitan Opera House.

Twelve convict uniforms have been lent by the prison authorities of Blackwell's Island for use in the revival of The Man from Mexico.

Charles Sturgis, now playing in The Lion and the Mouse, is the third oldest Elk in America.

Tolstoy's War and Peace is to be produced in St. Petersburg, the performance covering five successive evenings.

John A. Jayne, a well-known minister of the gospel, praises Wright Lorimer's The Shepherd King in a Pittsburgh newspaper.

Cecil Lean and Florence Holbrook are to be prominent in the cast of The Yankee Mandarin.

Mark Smith, playing the title role in The Traveling Salesman, made his first appearance in that role in Boston on the fortieth anniversary of his father's debut at the old Boston Museum.

John Flood has received two ewes and a ram of the Bokhara breed, sent him by his cousin, who is connected with the American Embassy at St. Petersburg.

THE USHER

Mrs. Morris, through whose indefatigable efforts the Cushman Club, of Philadelphia, was founded, has reason to be proud of its progress. It is conducted on somewhat similar lines as the Three Arts Club, of this city, although its field is restricted to the stage, while its metropolitan predecessor extends advantages to young women engaged in the study or practice of painting and music.

The Cushman Club is now in its second year. "The work was undertaken by the housekeepers of Philadelphia with the full knowledge of their own ignorance," writes a member of the board, "and it is now showing the result of more experience, chiefly in the broader policy upon which the house is conducted. More than one hundred and fifty-five women have lodged with us this Winter and have left with regret, wishing they might find quarters as good, or nearly as good, outside the largest hotels in other cities.

"The club has paid the running expenses from the rent of rooms, but has required assistance to pay its rent. This has been given liberally by the members of the profession and residents of Philadelphia. Next year we hope to receive the library promised by Francis Wilson, which will add greatly to the club's attractions.

"We are greatly in need of more rooms, and next year we hope to lease them in a house nearby. If any members of the profession are willing to assist us in this object it would add greatly to the club's usefulness. We have had to turn many applicants away, once as many as nineteen. Our present house only accommodates fourteen for lodging, although we can take a large number for meals. The sewing-room, light laundry arrangements, writing room and stationery are at the disposal of all members."

The club has proved a boon to actresses with small salaries, and its success ought to result in a movement to establish similar clubs for women of the stage in our large cities.

♣

Frank Carlos Griffith, who for many years has been the acting manager of Mrs. Fiske's company, on Saturday last in St. Louis celebrated his twenty-fifth wedding anniversary. The married life of Mr. and Mrs. Griffith has been happy and serene, and they are proud to furnish a refutation of the popular fallacy that theatrical marriages result in early separation and disaster. Mr. Griffith, however, had a special example of marital longevity in his own family. Before the death of his father recently, his parents had celebrated their sixty-third wedding anniversary.

♣

Roy L. McCardell, whose personal popularity is as wide as his reputation as a humorist, is neither depressed nor disconcerted as the result of the blackjacking of The Gay Life by the New York newspapers. He is already hard at work on a comedy farce, entitled The Busybody, which he expects to have ready for production next Autumn.

♣

Apropos of contrasting criticisms in New York as to earnest and dignified performances recently of classic parts by two actors of note, the Washington *Times* editorially makes comment of interest.

"Now, as a matter of fact," says the *Times*, "there are few critics of the drama who are competent to oppose their judgment to that of the studious actor. Again, there are still fewer critics who can carry an estimate of one performance so steadily as to oppose it with justice to another at some later day—certainly not over a generation of intervening performances. Finally, critics are mightily inclined—the best of them—to look in impersonations of characters they have themselves studied for manifestations of personality which are practically insusceptible of delineation on the stage."

But the most notable defect of criticism, in the opinion of the *Times*, is that it glozes all the faults and enlarges all the virtues of actors long lost to sight, but to memory more precious than good judgment. "Acting," it says, "like all the arts—even including sculpture—is steadily advancing. The average of histrionic ability, of stage effort of highest achievement, is to-day beyond anything that averaged in any earlier age."

This is a strong statement, and it will set the teeth of the gray beards on edge; but can it be wholly controverted?

♣

Not all men can reap profit out of their lawsuits, yet one man in New York, a playwright, has not only won his lawsuit, but extracted incidental profit therefrom.

This author, who has one metropolitan success to his credit, sold another play to a producing manager, who had the play produced by a stock company and certain changes of lines were made. The author brought suit for the termination of the contract, alleging as above and adding the allegation that the manager had failed to give an accounting of the box office receipts on ten days' notice.

In the meantime, the playwright turned magazine author and, basing the story upon his own situation, got a check of comfortable size from a popular magazine which published the story in its April number under a title which would interest alike playwrights and members of the Society for Psychical Research.

Now the playwright has been granted his prayer by the court and given costs in addition. The court held that the contract was one-sided in that it gave the author no power to terminate it except upon the manager's failure to furnish box office statements. In part, the decision reads:

"It was not otherwise terminable, and all the benefits to the plaintiff depended upon the defendant's choice in producing the play, a matter which the plaintiff could not control, nor could he repossess himself of the play, no matter how long it might lie idle in the defendant's hands.

"To direct the continuance of a one-sided agreement of this kind and to deprive the plaintiff of the benefit of the one meagre provision for his protection is a course which does not appeal to a court of equity. The plaintiff should have judgment for the relief demanded, with costs."

♣

An author who recently experienced with his first play what he terms his "baptism of blood and fire" at the hands of the gentle and scholarly critics of this city, humbly contributes the following:

Question: What is a dramatic critic?
Answer: Hush! There are ladies present.

REELECTIONS

Frank Hennessy, business-manager at Maxine Elliott's Theatre, is the producer of The Motor Girl, a musical comedy, soon to open on Broadway for a Summer run.

Rex Beach's novel, "The Barrier," dramatized by Eugene W. Presbrey, will be produced by Klaw and Erlanger and Joseph Brooks next season. Guy Standing and Theodore Roberts will be in the cast.

Comstock and Gest have sold the French rights to The Beauty Spot to H. B. Marinelli, of the Olympia Theatre, Paris.

Madame Jane Noria will take the place of Madame Marie Rappold at the Metropolitan next season, Madame Rappold going to Milan to sing at La Scala.

Supreme Court Justice Dowling on May 6 signed an order marking as satisfied the judgments obtained against David Belasco by Klaw and Erlanger and by Joseph Brooks in the suits over the profits of The Auctioneer.

Chorus rehearsals for The Follies of 1909 began on May 5.

Mrs. Johanna C. Diffenbach, who was Johanna Rotter, a grand opera singer at the Academy of Music many years ago, is suing to recover property valued at $250,000 from her husband's heirs.

Miss G. Cecil Kern has been engaged for a part in The Revellers, Charles Richman's new play, in which he is to star. Miss Kern has in consequence been compelled to cancel her Summer stock engagements.

Al. H. (Metz) Wilson has met with such success in When Old New York Was Dutch that he will not close until May 19.

Grace Van Studdiford will not close her season in The Golden Butterfly until June 12, the final appearances being in Montreal. She will appear in the same play all next season.

Jane Corcoran has been engaged for the lead in Commencement Days, which John Cort will produce in September.

Frederick Wallace has been engaged by James Neill for the Summer season in his St. Paul Stock company. Mr. Wallace was with Walker Whiteside last season.

Blanche Bates is planning a transcontinental trip in a specially designed automobile, just completed on her order. The automobile will carry tents, electrical cooking apparatus, etc. The trip is planned for early June.

Madame Schumann-Heink returned from Europe May 6 and denied that she broke down while singing in Elektra at Dresden. She was presented with some diamonds by the German Emperor in appreciation of her singing at court.

William Macauley, who has been starring this season in When We Were Friends, by W. B. Patton, will close a successful season of thirty-seven weeks at Racine, Wis., on May 16. Mr. Macauley will star again next season in a revival of The Little Homestead, playing the part of Roy Carroll. His season will open early in August under the direction of J. M. Stout.

Henry B. Harris announces that Elsie Ferguson will have a leading part in a new production to be made by him next season.

Emmet Shackelford, now playing in The Travelling Salesman, has written a play entitled His Third Wife, which he hopes to have produced next season.

Osborne Searle has been engaged for a part in The Queen of the Moulin Rouge.

A reproduction of the Marathon race as run at Madison Square Garden will be a feature of The Midnight Sons, to be produced by Lew Fields at the Broadway Theatre. Florenz Ziegfeld is said to have a similar scene for production under consideration.

George M. Cohan expects to complete libretto and score for three musical comedies for other stars and a play for himself. The first three mentioned are The Chorus Man, for Raymond Hitchcock; The Harrigan Girl, for Edna Wallace Hopper, and The Christmas Doll, for Josephine Cohan.

The new musical comedy which O. Henry and Franklin P. Adams are writing will be called Lo, probably the shortest title under which a play has been presented. John E. Young will star in the play.

Eugene O'Brien, now with the Hunter Bradford Stock company in Hartford, and last season with The Thief, will appear in support of Kyrie Bellew next season in Alfred Sutro's The Builder of Bridges.

Herbert Kelcey and Effie Shannon next season will be co-stars in The Thief.

Frank Connor, recently leading man with Ada Lewis in The Head of the House, has been engaged for The Builder of Bridges, Kyrie Bellew's starring vehicle for next season.

David Belasco is at work on a new play for David Warfield, to be produced next season.

Abram Jones, eighteen years old, arrested for securing passes to theatres under the representation that he was the son of Magistrate Finn, was released by Magistrate Krotel under suspended sentence on May 6.

Grace Reals was awarded $5,000 by a Chicago jury for damages to her voice caused by a druggist's mistake in filling a prescription.

Charles Klein holds the record for the payment of taxicab fares, having used one for five days on a 1,000-mile tour of England, Scotland and Ireland.

Frederic Thompson and Charles B. Dillingham have had some controversy in regard to the use of the "helter skelter" device in The Candy Shop scene from Coney Island. No legal proceedings have been instituted.

Joseph R. Glick, manager of the Charles B. Hanford company, closed his season at Decatur, Ill., on May 8. Mr. Glick will Summer at his home in Cleveland, O., and will start rehearsing his new musical play the latter part of August.

PROSPECTS IN PORTLAND.

After making several changes of policy, the Boston Theatre, Portland, will handle big productions next year.

During the past season the Jefferson Theatre gave only ten weeks of repertoire as against the fifteen to twenty-four weeks which have been customary at that playhouse, and the business of the larger attractions at the Jefferson compared favorably with their business in other New England cities in the Portland class.

Much pleasure at the prospect of being able to see some of the stars who have not been able heretofore to play Portland is expressed by theatregoers.

REVIEWS OF NEW PLAYS.

A WELL-ACTED AMERICAN DRAMA THE WEEK'S NOVELTY.

George Fawcett Proves His Claim to Stellar Distinction—Cole and Johnson Bring to Town an Amusing and Musical Offering in The Red Moon—Mr. Faversham Returns and Mr. Mantell Continues.

Lyric—The Great John Ganton.

Drama, in four acts, by J. Hartley Manners. Produced May 3. (Sam S. and Lee Shubert, Inc., managers.)

John Ganton	George Fawcett
Will Ganton	A. H. Van Buren
Allan Borlan	Jack Webster
Lawrence Delaney	Edward Emery
Browning	Frederick Burton
John Wilton	Lucius Henderson
Dr. Morton	W. H. Sadler
Dr. Shields	H. Frederick Millerton
Secretary of the Golf Club	R. H. Breese
Rev. Charles Clavering	Charles Gay
Clerk	Jack Barnes
Norberg	Jack Leslie
May Keating	Laurette Taylor
Mrs. Jack Wilton	Jane Peyton
Miss Hester Ganton	Josephine Brown
Mrs. Thelway	Mora Rank
Mrs. King	Esther Lyons
Stenographer	Malvina Longfellow
Nurse	Catherine Hearn

The Great John Ganton is terrifically American and quite interesting. The play is the last cry in that up-to-date kind of "business" drama of which The Lion and the Mouse was the pioneer. Since the success of Mr. Klein's play the crop of similar dramas has been abundant. The Great John Ganton is better than some of these, despite the fact that its story is built along familiar and conventional lines. John Ganton is a brusque, rough, old-school business man, clinging to old-time methods and working in his shirt sleeves. His faith in his methods is firm, and since he has amassed a huge fortune through adhering to them, one can scarcely blame him for his refusal to adopt new and untried ideas. He has a son, a rather uninteresting and prosaic sort of person, who is filled with a desire to marry the daughter of his father's former enemy. From the time that John Ganton declares his unwillingness to listen to such a match one can be quite sure of the lines along which the remainder of the story is to run. Of course Miss Keating, the girl in question, takes it upon herself to plead with the old man, and there follows a scene of mingled entreaty, reproach and recrimination very like the similar scene in Mr. Klein's play. In the end the girl's charm and courage win over the old man; he sends for the boy, from whom in his anger he has estranged himself, and every one appears quite happy despite a doubt as to the outcome of an operation through which old Ganton is about to go as the final curtain falls. The monetary entanglements of the son and his rescue by his father, labor strikes, and the marital deceit of a Chicago society matron, drawn into the plot rather unnecessarily, are features added to the main thread of the story to increase its interest.

George Fawcett is the John Ganton and offers a characterization so virile and masterful that it is safe to assume that any success achieved by The Great John Ganton may be attributed to his splendid work. His Ganton is rugged and hearty, the very bone and sinew that have built up the kind of business conditions pictured in Mr. Manners' play. Edward Emery was an excellent Lawrence Delaney, acting tactfully and without yielding to the temptation of exaggerated melodrama in his strongest scene, that with old Ganton in the third act. A. H. Van Buren was a somewhat indifferent Will Ganton, but one is inclined to believe that it was less his fault than Mr. Manners', for making the son such a colorless, spineless sort of creature. Jack Webster was an admirable Allan Borlan. Laurette Taylor contributed a somewhat uneven portrayal of May Keating. Although at times she was properly young and innocently girlish, at others, with a tone of her voice or a mildly coarse mannerism, she lapsed quite into the manner and bearing of the hardened woman of the world. So much can a simple intonation or a gesture accomplish. The rather thankless role of Mrs. Jack Wilton fell to Jane Peyton, who did what she could with it and succeeded in making the woman fairly lifelike despite the unnecessary and would-be cynical comments on society in general and women leaders in particular (as they exist in Chicago) put into her mouth in the second act by Mr. Manners. A less capable actress would have worked havoc with the role. Josephine Brown had little to do save look sweet and charming, and that she accomplished beautifully. Malvina Longfellow, a strikingly handsome and well-mannered young woman, played a small role adequately.

If The Great John Ganton prospers for long at the Lyric the credit will be due less to Mr. Manners' play than to Mr. Fawcett's exquisite playing.

Majestic—The Red Moon.

Musical comedy, in two acts; the book and lyrics by Bob Cole, and the music by Rosamond Johnson. Produced May 3. (A. L. Wilbur, manager.)

Slim Brown	Bob Cole
Plunk Green	Rosamond Johnson
Bill Gibson	Henry Gant
Bill Armour	Wesley Jenkens
Bill Webster	Sam Lucas
Bill Simmons	Benny Jones
John Lowdog	Arthur Talbot
Red Feather	Theo Pankey
Eagle Eye	Frank Brown
Spread Eagle	Sam Lucas
Lucretia Martin	Elisabeth Williams
Amanda Gibson	Mollie Dill
Minnehaha	Abbie Mitchell
Lily White	Andrew Tribble
Truscalina White / Nakomis	Fanny Wise
Waneta	Marie Young
Sambo Simmons	Edgar Connor
Sally Simmons	Leona Marshall
Susan Simmons	Daisy Brown

The little story The Red Moon contains never becomes obtrusive and is never allowed to interrupt the action of the comedy's singing and dancing numbers very suddenly. When it makes its appearance occasionally, apologetically, one gathers that a dusky maiden, poetically dubbed Minnehaha, the daughter of an Indian chief and a negress, is taken by her father, unwillingly, from her mother's home in Virginia, to his wigwam on a Western reservation. She is rescued and returned to her mother by two funny negro ne'er-do-wells, a bogus lawyer and a bogus physician. The adventures through which the pair of rescuers go form amusing episodes throughout the three acts.

Mr. Johnson's score is often quite ambitious and always pleasing to hear. "The Pathway of Love" is musicianly and the "whistleable" numbers include "I Ain't Had No Lovin' in a Long Time," "Ada," and "The Big Red Shawl." Mr. Cole's lyrics and dialogue are not surprisingly bright or subtle, but they apparently accomplish their purpose since they arouse more or less laughter. The piece is well mounted and very well staged. The chorus works with vigor and sings tunefully. Some of the young colored women, however, should be taught to make up properly. The results of their efforts, in some instances, are strange, to say the least.

Mr. Cole and Mr. Johnson furnish most of the humor, with a close second in Andrew Tribble as Lily White, an absurd colored washerwoman. Abbie Mitchell sings pleasingly and Fannie Wise displays more than a little ability as Truscalina White. Herbert Sutton uses an excellent tenor voice to advantage in "Checkers," a song in the first act. All in all, for those who like that form of entertainment, The Red Moon is well worth seeing.

Academy of Music—Mantell.

On Monday, Tuesday and Wednesday evenings of last week at the Academy of Music Robert Mantell was seen again as King Lear, a characterization deservedly popular with those lovers of Shakespeare who are among Mr. Mantell's followers. At the Wednesday matinee Romeo and Juliet was the bill, on Thursday and Saturday evenings Mr. Mantell appeared as Othello, Friday evening as Louis XI, and at the Saturday matinee as Hamlet. This week, the ninth of Mr. Mantell's season in New York and the fourth of his stay at the Academy, the actor will appear in Richard III on Monday, Tuesday, Wednesday and Saturday evenings, and at the Wednesday matinee the first romantic play of the present season, The Lady of Lyons, will be given. Mr. Mantell, of course, will play Claude Melnotte. On Thursday and Friday evenings and at the Saturday matinee Mr. Mantell will produce again Richelieu.

West End Theatre.

Charles Cherry in The Bachelor occupied the boards at the West End week of May 2. The cast was excellent and uniformly deserving of praise with the exception of Miss Blessing, who did not seem to realize the possibilities of the role of Mrs. Rendell. The audience seemed appreciative of all the comedy lines of this play, and the staging of the three acts was most satisfactory as to detail. Next week, E. H. Sothern in repertoire, with only one matinee at this house on Saturday, Wednesday matinee being omitted.

At Other Playhouses.

BROADWAY.—William Faversham returned to the Broadway Theatre last week with the admirable play with which he and an excellent company opened at Daly's Theatre earlier in the season, The World and His Wife. The engagement was for but one week. The theatre closed Saturday evening until the opening of The Midnight Sons, scheduled for May 17.

WEST END.—Charles Cherry pleased the West End's Harlem clientele last week immensely with The Bachelor. Last night E. H. Sothern returned to New York, at this theatre, for one week, during which time he will offer If I Were King, Lord Dundreary and Richelieu.

BLANEY'S LINCOLN SQUARE.—This theatre reopened last night with a burlesque attraction already seen downtown earlier in the season, The Follies of the Day.

GRAND OPERA HOUSE.—Kyrle Bellew in The Thief was last week's attraction here. Last night Robert Edeson again presented The Call of the North to New Yorkers.

ACADEMY OF MUSIC.—Mr. Mantell's repertoire for the current week includes Richard III, Richelieu and The Lady of Lyons.

METROPOLIS.—Last night at this theatre The Honeymooners inaugurated a week's stay, succeeding Cecil Spooner in The Girl from Texas.

YORKVILLE.—Yorke and Adams closed their season in Playing the Ponies at this house Saturday night. This week's attraction is Thurston, the magician.

GARRICK.—Last night, at the Garrick, William Collier returned to town, but this time in a revival of his old-time success, The Man from Mexico.

HENRY B. HARRIS RETURNS.

Returning to America on the *Caronia*, May 5, Henry B. Harris announces that he has secured the American rights to The Noble Spaniard, W. Somerset Maugham's play now running in London. Robert Edeson will be starred in this play, the first of foreign manufacture to be produced by Mr. Harris. Ruth St. Denis will come over under Mr. Harris' management and appear at the Hudson Theatre in her repertoire of dances.

Arrangements were made for a London production of The Third Degree and for On the Eve, an adaptation by Martha Morton of a play by Leopold Kampf.

Mr. Harris also reports that he arranged for productions of The Chorus Lady to be made in Vienna and Berlin.

MATINEE AT MAXINE ELLIOTT'S THEATRE.

The special performance of the Greek Pageant given May 4 in the Manhattan Trade School for Girls will be repeated at Maxine Elliott's Theatre on Friday afternoon, May 14. This performance will be for the benefit of the trade school, as was the last.

COLUMBIA'S LAST FOREIGN PLAY.

At the Berkeley Lyceum on May 6 the Spanish Club of Columbia University presented No Mas Mostrador, a Spanish play. Miss C. Groth and Miss Herlinda Smithers, of Barnard College, played the feminine roles. This is the last play of the season to be given by the language clubs of the university.

MME. REJANE SCORES IN PARIS.

In Le Refuge, a new comedy by Dario Nicodemi, produced at her own theatre on May 6, Madame Rejane greatly pleased the Parisian critics. The plot is based upon the usual Parisian idea of *un menage a trois*.

GOSSIP.

Myron W. Holmes, formerly a dealer in antiques, has filed a petition in bankruptcy with liabilities of $7,437 and nominal assets of $7,071. The assets consist of a claim against Mrs. Leslie Carter.

At the professional matinee given at the Hippodrome on May 3 more theatrical persons were gathered together, it is said, than were ever before assembled under one roof. William Hodge, Frances Starr, Edmund Breese, Frederic De Belleville, Charles Cherry, Jefferson De Angelis, Robert Hilliard, Thomas A. Wise, J. E. Dodson, Robert T. Haines, Elsie Janis, Ruth Maycliffe, and George Fawcett were among those present.

Albert Hart has been engaged by Charles Frohman for one of the chief comedy roles in The Dollar Princess.

Joseph Weber has engaged Mrs. Claire G. Oddie for a part in The Climax.

F. Owen Baxter sailed for England on May 5, having just closed his season in When Knights Were Bold.

Olive Logan was buried in London, April 27, with many marks of respect.

Mae Murray has been engaged for The Follies of 1909.

Annette Kellermann has been again sued for breach of contract, William Morris being complainant.

Alphonse Mucha's portrait of Maude Adams as Joan of Arc has been hung in the inner lobby of the Empire Theatre.

Frank Losee has joined the cast of The House Next Door, playing Sir Isaac Jacobson.

The Third Degree will run all Summer at the Hudson Theatre, or so it is announced by Henry B. Harris.

The Motor Girl probably will open at the Lyric Theatre June 15.

The run of The Fair Co-Ed at the Criterion Theatre will end June 12.

Lewis J. Cody, who closed his season recently in Via Wireless, in Boston, has been in town for a few days before going to his Summer home at Berlin, N. H.

Ethel Browning made her debut as a singer on April 20 at a matinee musicale at 562 Park Avenue, New York. She was seen here as a member of the cast in Meyer and Son at the Garden Theatre.

William Norton has been engaged for The Game of Love, a new play which had its premiere in Baltimore last night. The piece will be seen in New York later.

Magistrate James J. Walsh, who died in New York on May 8, was a cousin of Blanche Walsh.

London critics do not think A Persian Princess, which is at the Queen's Theatre, a very strong attraction. However, much praise is given to George Graves, Ruth Vincent and other members of the cast.

THE ACTORS' SOCIETY.

FIFTH ANNUAL BENEFIT, LAST FRIDAY AFTERNOON. A BIG SUCCESS.

A Good Programme and an Excellent Attendance—Helen Ware in a Boy's Role—Edmund Breese and Ina Hammer in a Strong One-Act Play—Mr. and Mrs. Albert Andruss End a Long Season in Paid in Full.

Mr. and Mrs. Albert Andruss (Agnes Herndon), of whom the above portrait is a faithful likeness, have just closed a tour of thirty-four weeks with Paid in Full, having met with much success in the roles of "Jimsy" Smith and Mrs. Harris, respectively. Agnes Herndon will be remembered as the star in several successful plays, including The Woman in Black, Man's Enemy, Married, Not Mated, and La Belle Marie. The last named play is still Miss Herndon's sole property and continues popular with stock and repertoire companies. The past season was Mr. Andruss' second under the management of Wagenhals and Kemper, he having appeared in 1907-08 with Blanche Walsh as Raphael Friedlander in The Kreutzer Sonata. In 1906-07 Mr. Andruss played Silas Lynch in The Clansman, and before that was with Andrew Mack in Tom Moore. Mr. and Mrs. Andruss have not yet concluded their arrangements for next season, but as usual seek to be together in a first-class production.

After many weeks of faithful preparation on the part of the various committees, the fifth annual benefit of the society took place at the Hudson Theatre last Friday afternoon, with such success attending it that every one concerned felt amply repaid for his or her hard-working efforts in its behalf. A splendid audience, composed of players representing all the attractions now in town or hereabouts, as well as scores who have closed their seasons and are again in New York, was present, and in addition a generous attendance of regular theatregoers who have the welfare of their player friends on the other side of the footlights strongly enough at heart to wish to aid, by their presence, the players' organization—all these filled the Hudson comfortably with a happy crowd. Among the players present were noted Elsie Janis, Zelma Rawlston, William Norris, Ralph Delmore, William Courtleigh, Thomas A. Wise and innumerable others. The programme was opened appropriately by Eugene Presbrey, the playwright, who made a short and happily worded address. Digby Bell delivered a funny monologue that contained much peculiarly amusing to his hearers, since the comedian described his difficulties while touring through a wilderness of one-night stands, and concluded with a little newsboy's graphic description of a lurid "thriller." Zelma Rawlston followed Mr. Bell and sang three humorous songs so cleverly that she was awarded a beautiful bunch of roses. Then Jack Hazzard told some funny stories and was coaxed into again reciting "Ain't It Awful, Mabel?" Needless to say, that chorus lady's complaints aroused the usual mirth. One of the strongest features of the programme followed, the production by a strong cast, including Helen Ware, Ben Johnson, James J. Ryan and Jacob Wendell, Jr., of Beulah Marie Dix's one-act play, The Hundredth Trick. In this play Miss Ware for the first time plays a boy's role. The four players were admirable, and at the close of Miss Dix's little drama curtain calls were numerous and hearty. Emil Hoffman, the grand opera baritone, then sang three songs, and Jefferson De Angelis again sang about his little friend who sold seashells on the seashore and about the nervous man who contracted an awful malady after constant attendance at the moving picture theatres. The comedian was applauded enthusiastically. The following number was one of the delightful surprises of the afternoon. This was the singing by George Leon Moore of two songs composed by Victor Herbert, the lyrics being the late Algernon Swinburne's poems, "Love Laid His Sleepless Head" and "If Love Were What the Rose Is." Mr. Herbert was at the piano, and the delightful compositions thoroughly deserved the warm applause they received. The next number, Evelyn Greenleaf Sutherland's one-act drama, His Own, furnished Edmund Breese, Ina Hammer and Willard Robertson with some opportunities for strong acting, opportunities of which they availed themselves admirably. The play is of tragic composition and held the attention of the audience breathlessly to the end. Little Edna May Hamel played a child's role prettily. John McCloskey came next on the bill in some well rendered songs. President Thomas A. Wise delivered a short speech of thanks with a few apropos remarks concerning the aims and hopes of the Actors' Society, and then the big programme closed with a clever exhibition of fancy roller skating by the Misses Meece and Houghton. A word of praise is due the orchestra, under the direction of Theodore Bendix, which, donating its services, was of invaluable aid. The programme was in charge of William Courtleigh and a big committee of assistants, and the stage-management in the competent hands of Edwin Brandt, with the assistance of Secretary George Seyboldt, Frank Jamison, and W. F. Haddock. A foyer full of pretty girls dispensed programmes for "whatever you wished to pay," and for his half dollar THE MIRROR man received as pretty thanks and a smile as bewildering and charming as those awarded to Winthrop Ames for his nice, new, crisp ten dollar bill.

COMPLETE CAST OF THE REVELLERS.

Besides Charles Richman, who will be featured, the complete cast of The Revellers, which is now rehearsing, is: Katherine Florence, Leonora Oakford, Vera H. Finlay, Cecil Kern, Emma Butler, May MacKenzie, Reeva May, Frederick Truesdell, George Paumcefort, Robert E. Lee Hill, Charles Harbury, Frank Gheen, Mortimer H. Weldon, Baker Moore, W. S. Martin, Jane Boggers, and Mary Cecil.

BLOOMINGTON, ILL., THEATRE BURNED.

The Grand Opera House, Bloomington, Ill., was recently destroyed by fire. Loss is estimated at $68,000, with insurance of $18,000. The property belongs to George W. Chatterton, of Springfield, Ill. It is said that plans are already on foot to rebuild in time to open in the early Autumn.

THE DRAMA IN ROME.

MANY NOTABLE EVENTS CHRONICLED BY "THE MIRROR" CORRESPONDENT.

D'Annunzio's Fedra Still a Prime Topic Among the Theatre Public—This Author to Essay Comedy and the Modern Manner—Lopez's Good Girl—The Fool's Supper Another Great Success.

(*Special Correspondence of The Mirror.*)

ROME, April 24.—D'Annunzio's Fedra is not the only novelty we have had during the past month, but it is the only novelty that is still making people talk in more ways than one. Some consider it the greatest tragedy ever written in Italy since Alfieri's Mirra, which has never been allowed to be played on the English stage, even by Ristori. Euripides, Seneca and Racine have all sung the woe and passion of Fedra, and Rachel made it her most glowing part, and now comes D'Annunzio with his version of the character, which he treats roughly but not so insanely bad as the Times' Roman correspondent makes out.

"All Milan," as the saying is, was at the theatre the first night, and for days previously not a box or a stall could be had even for its weight in gold. D'Annunzio was in splendid spirits when last interviewed, and confessed, with one of his rare laughs, that he was writing a Goldonian comedy on ridiculous things and men. The name of this comedy-to-be is Pretendents, but it is still hidden in the poet's brain, whereas Fedra has already appeared on the stage. This tragedy was written in a few days—or nights—in a perfect solitude such as D'Annunzio alone enjoys.

Many ancient dramatists have tried their pen on Fedra, some making her a monster of her sex, others a martyr. Racine's Fedra was the most humane of all the past Fedras, for, as Racine says, he studied to make her less odious than his predecessors had done. Many dramatic authors of all times have been irresistibly drawn to dramatize Fedra's woes and passions.

Take away the names, and D'Annunzio's Fedra might be a modern tragedy, written by a modern Dumas. The second act, however, has some interesting scenes in it; and these scenes are so magnificently given by Teresa Franchini that the public is kept in a tremor of excitement from beginning to end. Three times she was interrupted by the applause of the whole house and at the end of the act the public would have jumped on the stage had it been allowed to do so. The third act, unfortunately, is very weak—the weakest in the whole play—but D'Annunzio's verses still rouse the public to enthusiasm.

D'Annunzio, talking to a visitor of this work, says: "I had no personal vision of Fedra, but I seemed to hear a very great actress cry to me that she had never been able to represent Racine's Fedra, because of the difficulty of translating it into Italian. And that was what made me try my pen in writing an Italian Fedra, hoping that this very great artist might some day consent to appear in my Italian Fedra. No one would think," said Italy's greatest dramatic poet, "that there was humor in me, but I am almost as full of humor as the greatest humorist in the world—Mark Twain—and I will try to prove this in my next new play, The Pretendents, which I intend to fill with Goldonian humor. In my walks I seem to be surrounded with ridiculous types of men and things, and many of these I represent in The Pretendents. And it is to the modern drama that I purpose, for the future, to consecrate my literary life. I had intended to do this some time ago, but a demon urged me to write Fedra, and I wrote it."

Fedra is played by the Signora Franchini, whose debut I announced to THE MIRROR some years ago. She was then a very young, pretty and elegant girl, full of fire and enthusiasm for her profession. She is now the happy wife of one of the greatest theatrical managers in Italy, and it is expected that she will soon be a second Duse, who in some respects she resembles. Thus Fedra is admirably suited to Franchini. If Duse ever plays Fedra she will be a second Rachel in the part. Meanwhile Franchini, with her young years, is quite good enough for us.

Lopez's Good Girl has proved a great success in Rome. At the end of each act there were calls for the author and the artists who represented the play. This little play is considered to be Lopez's best work since his Ninetta. Other Men's Wives and Storms. Light though this play may be, it is full of life and wit. It tells the history of a good and brave girl who has become a demi-mondaine though remaining faithful to all the sentiment of her past family life and her former honest and moral life, and it is by this contradiction between the girl's life and her sentiments that the public interest is kept awake until the end. The play is admirably suited to a young and clever actress.

At another of our Roman theatres Sherlock Holmes still holds the boards.

Another great Roman success is The Fool's Supper, which, notwithstanding its title, is full of great dramatic situations and is written in great poetry of sentiment, reminding us of the good old Italian poems wherein at court and in convivial company love tales were told, sometimes in mockery, sometimes in merriment, and sometimes in cruel irony. The author, Lem Benelli, seems to have lived in the old Italian times, which he so perfectly reproduces in this play. The whole work, also, is most original and full of genius. Every scene is a masterpiece of the author's art, and even the scenery is designed by one of the best known artists in Rome, as also are the costumes. The play is a great success—a real success, I may add, and a well deserved success.

Benelli took the inspiration of this play from an old and glorious Italian novel, now almost forgotten by Italian dramatists. It is a hidden treasure for the contemporary Italian stage. The scene is placed in Florence, in the time of Lorenzo del Medici, and Giannetto, the servant of a courtier, is made the victim of the jests of the other courtiers. Giannetto prepares a vendetta against his mockers, and he tells his project to an old Florentine gentleman. Giannetto's little vengeance succeeds even beyond his hopes—between comic and tragic events. Here are a few lines between Giannetto and Tornaquinci, the old Florentine gentleman:

GIANNETTO: Honored sir, for once I will speak seriously, and this will be for the last time. You do not know me, sir. You think me a merry man, whereas I am dull and sad, and sometimes furious.

TORNAQUINCI: If you were furious no one would keep you.

GIANNETTO: They threw me in the arno, then dipped their knives in me. My enemies are strong and laugh; those, when using their strength, turn against them, said my friends, but as soon as I lifted a finger, my tormentors laughed at me and trampled on me, and I dared not even shout for help. I feared my very fear! I do not know how I did not die or go mad! I am a peaceful man and trying to defend myself I almost lost my mind. So now I only play jest and toy with danger. The more I am injured the more I may suffer, but the more I rejoice and the more my enemies torment me, the more I laugh—and pity is now dead within my heart. Only one good feeling now remains in me, and I spare even that. It is love! But my tormentors have even discovered that and have shut up my poor little girl in a house nearby, where they keep her, like a slave, for their own perfidious pleasures, and I can only laugh!

TORNAQUINCI: Laugh? You can laugh?

GIANNETTO: Yes, because I have now another love—vengeance. I dream of her every night, who loves me, she says, loves every woman! Who loves me has every joy. But to have me, you must laugh, laugh and laugh! My laugh knows no tears. So if you want me, laugh, laugh and laugh.

TORNAQUINCI: And I, who thought you were at the least resigned! I never thought you could be so expert in dreaming and inventing vengeance. How various are the roads which lead man to revenge and cruelty!

The first night of the play was a splendid success for both author and artists, who had many calls at the end of each act. I think that this play might suit America with but very few alterations. The Fool's Revenge would be a good title for it. I think, but we will see when the play is translated, which it will be ere long, says

S. P. Q. R.

BOOKS AND MAGAZINES.

THE PLAYHOUSE AND THE PLAY, by Perry MacKaye. New York: The Macmillan Company. $1.25.

Made up of six addresses which have been delivered by the author before such scholarly audiences as are afforded at the universities of Harvard, Yale, Columbia, Michigan, California, and Brown, and at the meetings of such organizations as the MacDowell Association, the League for Political Education, the Twentieth Century Club, the Book and Play Club, and the Society for Ethical Culture, it is but natural that Mr. MacKaye's "The Playhouse and the Play" should smell of the lamp. Yet the author has built up a strong argument for the subsidized theatre as opposed to the commercial theatre and for the endowed theatre as opposed to the theatre subsidized by subscriptions.

The argument of Mr. MacKaye's work leads up to the conclusion expressed by him in the chapter entitled "Some Comments," and which, in his own words, is "an effectual business, needs no subsidy; but an effectual art cannot live without it."

Upon this conclusion Mr. MacKaye will find that many who are with him in the effort to secure an endowed theatre will balk. It is a sweeping statement and it is one led to legitimately only by the way of the arts and the enthusiasm of the special pleader.

It seems probable that the publication of these addresses will do more to advance Mr. MacKaye's claim to the possession of high ideals and ripe scholarship than to advance the cause which he represents.

MIMBLY PLAYERS, by Virginia Tracy. New York: The Century Co. $1.50.

It is quite probable that Miss Tracy's collection of twelve stories devoted to the people of the theatre will achieve a great popularity with all classes of readers, yet the full charm of the stories can only be felt by those sufficiently familiar with the theatre to appreciate the skill with which the life is depicted.

The stories appeared originally in *Collier's Weekly*, *Scribner's Magazine*, and *Munsey's Magazine*. Where the merit is so even it would be, perhaps, invidious to praise any one story above the rest.

The keynote to all may be found in the rhymed introduction, from which we quote:

"'Tis the humble voice and small,
Of one who sat behind the scene,
Who saw the rough woof of the screen—
Pierrot in tears, the discrowned queen.
* * * * *
Who yet, at every curtain's fall,
Said to her heart, "*I loved it all!*"

THE STAGE YEAR BOOK. London: Carson and Comerford, Ltd. One shilling.

Nearly 500 pages are filled with matter, every line of which should have interest for any one in any way concerned with English theatrical affairs. A mere recital of the subjects treated would occupy more space than this paper can devote to the volume, but it is safe to say that one wanting information about things theatrical in England may find it in the Year Book.

Especially interesting is an article by W. H. Denny entitled "Across the Atlantic: Some Advice to Actors About to Visit America." Two of Mr. Denny's points are well worth quoting: "The various seductive combinations under the cocktail denomination are most destructive." "Don't kick when you are scooping in the dollars from Uncle Sam. If you feel hurt, jump on the steamer and go home."

GREAT ACTORS OF THE EIGHTEENTH CENTURY. Vol. V. By Karl Mantzius. Authorised translation by Louise von Cossell. Philadelphia: J. B. Lippincott Company. $3.50 per volume.

This, the fifth, of the six volume series, covers the history of the English stage only in the final hundred pages, devoting the preceding 350 pages to the German and French influences of the period indicated by the title.

Severely academic in plan, this volume well carries out the design of the author. For the student, and as a book of reference, the work is invaluable; as a vital contribution to the history of our drama—classic rather than continental in its origin and traditions—the series is well-nigh negligible.

Typography and press work are worthy of all praise.

THE DIARY OF A SNOW GIRL, by Grace Lace Irwin. New York: Moffat, Yard and Company.

Typographically and in binding this book leaves nothing to be desired, especially in relation to the Summer audience to which it will appeal. The story was originally published serially in a New York newspaper.

The story proves conclusively that the writer is an amateur, not only in the making of a book but in her studies of human nature in general and the human nature of theatrical people in particular. However, there is no doubt it will command many readers.

DOCTOR FAUSTUS, by Christopher Marlowe. New York: Sturgis and Walton. 45 cents.

As the first of a new series, to be called The Swan Dramatists, Sturgis and Walton have published "Doctor Faustus" in a pocket edition, with a somewhat slender store of notes. The text is that of the 1604 edition, with some readings from the edition of 1616. The division of the play is into scenes only, this action being taken upon the supposition that it is a dramatic poem rather than a drama.

The type selection and the binding is good, but the paper is not one to wear well.

A KNIGHT IN HOMESPUN, by John Charles Spoth. The C. M. Clark Publishing Company, Boston.

This is a most enjoyable story by a printer who many years ago worked on THE MIRROR. The story is told by that faithful servant, the family clock, which has surveyed the joys and sorrows of a household from infancy to old age. The characters are clearly drawn and the plot is unusually gripping. It is a romance of self-sacrifice and noble devotion, the setting being rural, where truth and honor are still expressed simply and human kindness is a duty.

THE LONDON OVERHEAD, by Charles Belmont Davis. New York, Charles Scribner's Sons.

Mr. Davis tells excellent stories of New York, and in this new book he deals skillfully with some of the most dramatic and picturesque phases of essentially metropolitan existence. There are some stories of the Southern springs besides, full of charm and sentiment. Ten stories fill the 370 pages with interesting reading, and seven full page illustrations add to the enjoyment of the book.

ANNALS OF THE LIVERPOOL STAGE, by R. J. Broadbent. Liverpool: Edward Howell.

Mr. Broadbent has given the first history of the stage in that English city which is second only to London in theatrical importance. So exhaustively is the subject treated that nothing more could be asked. The very wealth of detail is likely to prove the work's most serious handicap. It is certainly worth reading and very valuable as a work of reference.

THE THUNDERBOLT, a comedy in four acts, by Arthur Wing Pinero. Boston: Walter H. Baker and Company. 50 cents.

This play, one of the most powerful indictments of smug hypocrisy, was exhaustively reviewed on its London production. It is now published in paper covers in excellent type and at a very moderate price.

THE JOURNAL OF A NEGLECTED WIFE, by Mabel Herbert Veser. New York, E. W. Dodge and Company.

This story in diary form has been published, in part, in magazines and daily papers. It is not an agreeable story and it drags to a weary length before its conclusion is reached. One might easily imagine it to be true, the circumstances are so exactly given.

A LITTLE WORLD, by Alice Gerstenberg. Chicago: The Dramatic Publishing Company. $1.25.

This volume is made up of four little plays written, as the publishers announce, "by a college girl for college girls."

For the accomplishment of such purposes as these plays are intended to fill no exacting standard need be met, and it is probable that Miss Gerstenberg's work will fill a useful place.

STANHOPE WHEATCROFT.

Photo. Falk N. Y.

Stanhope Wheatcroft, of whom the accompanying portrait is an excellent likeness, is a young member of a family of much theatrical distinction. He is the son of Stanhope Wheatcroft and Adeline Stanhope Wheatcroft. He was born May 11, twenty-one years ago, on the two hundredth anniversary of The Wife, the piece in which his father was then playing at the old Lyceum Theatre. Young Mr. Wheatcroft made his first professional appearance with Mary Mannering at the Savoy Theatre, later joining Henry Miller and Margaret Anglin in Zira at the Princess Theatre. Then followed a season at the Belasco Theatre in The Warrens of Virginia. During the current season Mr. Wheatcroft has been a member of the cast of A Gentleman from Mississippi, first appearing at the Bijou Theatre in this city, but now at the Grand Opera House, Chicago.

PROFESSIONAL DOINGS.

The Ivan Abramson (Inc.) Italian Grand Opera company will open at the Grand Opera House on Monday, May 24, for a week and one day's engagement. The extra day will be matinee and night performances on Monday, May 31, Decoration Day.

Mr. and Mrs. E. A. Eberle will pass the Summer at their home in Chatham, N. Y.

On the *Kaiser Wilhelm II*, sailing on May 4, were Giulio Gatti-Casazza, Andreas Dippel, Lillian Nordica, Johanna Gadski, Frances Alda, Marianna Flahaut, Otto Goritz, Adolph Muhlman, Alfred Hertz, and Arturo Toscanni.

Fletcher Norton has been re-engaged by Thomas W. Ryley for his original part in The Queen of the Moulin Rouge.

Fannie Beane, once a well-known dancer, was admitted to Bellevue Hospital on April 13 and is reported to be dying of tuberculosis. In private life she was Mrs. Fannie B. Gilday.

F. M. Chalioupe, who has just closed a successful season with The County Sheriff as director and heavy man, will spend a few weeks at Des Moines, Ia., with his parents and alma mater friends of Drake University, where, eleven years ago, he studied theology.

Peck's Bad Boy, under the management of D. J. Sprague, on last Saturday night at Troy, N. Y., closed a successful season of thirty-eight weeks.

Harry Cole, son of Princess Chinquilla, is ill at the City Hospital in East Liverpool, O., and would like to hear from friends.

Olga Nethersole will give a professional matinee of The Writing on the Wall at the Savoy Theatre on May 13.

Annabelle Whitford has been engaged by Florenz Ziegfeld for The Follies of 1909.

CURRENT AMUSEMENTS.

Week ending May 15.

ACADEMY OF MUSIC—Robert Mantell in Richard III—4 times; Lady of Lyons—1 time; Richelieu—2 times.
ALHAMBRA—Vaudeville.
AMERICAN—Vaudeville.
ASTOR—William Hodge in The Man from Home—40th week—311 to 319 times.
BELASCO—Going Some—5th week—33 to 40 times.
BIJOU—A Gentleman from Mississippi—33d week—261 to 268 times.
BLANEY'S—Follies of the Day—1st week—1 to 9 times.
BROADWAY—Closed May 8.
CASINO—James T. Powers in Havana—14th week—104 to 111 times.
CIRCLE—Closed May 8.
COLONIAL—Vaudeville.
CRITERION—Elsie Janis in The Fair Co-Ed—90 times, plus 2d week—17 to 24 times.
DALY'S—The Climax—8 times, plus 3d week—17 to 24 times.
EMPIRE—Maude Adams in What Every Woman Knows—21st week—160 to 167 times.
GAIETY—J. R. Dodson in The House Next Door—5th week—33 to 40 times.
GARDEN—Closed April 10.
GARRICK—William Collier in The Man from Mexico—8 times.
GERMAN (Irving Place)—Closed April 24.
GRAND OPERA HOUSE—Robert Edeson in The Call of the North—33 times, plus 8 times.
GRAND STREET—Stock co. in The Price of Honor.
HACKETT—Grace George in A Woman's Way—12th week—89 to 96 times.
HERALD SQUARE—Jefferson De Angelis in The Beauty Spot—5th week—34 to 41 times.
HIPPODROME—Sporting Days and Battle in the Skies—39th week.
HUDSON—The Third Degree—15th week—115 to 122 times.
HURTIG AND SEAMON'S MUSIC HALL—Watson's Burlesquers.
KALICH—Yiddish Drama.
KEENEY'S—Vaudeville.
KEITH & PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—The Candy Shop—3d week—14 to 20 times.
LIBERTY—Robert Hilliard in A Fool There Was—8th week—55 to 62 times.
LONDON—Uncle Sam's Belles.
LYCEUM—Eleanor Robson in The Dawn of a To-morrow—15th week—122 to 129 times.
LYRIC—The Great John Ganton—2d week—9 to 16 times.
MADISON SQUARE GARDEN—Buffalo Bill's Wild West—2d week.
MAJESTIC—Cole and Johnson in The Red Moon—2d week—9 to 16 times.
MAXINE ELLIOTT'S—The Blue Mouse—181 times, plus 2d week—9 to 16 times.
METROPOLIS—The Honeymooners—81 times, plus 9 times.
MINER'S BOWERY—Getaroous Burlesquers.
MINER'S EIGHTH AVENUE—Closed May 8.
MURRAY HILL—Behman Show.
NEW AMSTERDAM—Closed May 8.
NEW YORK—Friday Matinee—Friars' Festival.
OLYMPIC—Ben Teo Burlesquers.
PLAZA MUSIC HALL—Vaudeville.
SAVOY—Olga Nethersole in The Writing on the Wall—3d week—17 to 24 times.
STUYVESANT—Frances Starr in The Easiest Way—17th week—129 to 135 times.
VICTORIA—Vaudeville.
WALLACK'S—Henrietta Crosman in Sham—7th week—90 to 97 times.
WEBER'S—The Girl from Rector's—15th week—116 to 123 times.
WEST END—E. H. Sothern in If I Were King—2 times; Lord Dundreary—2 times; Richelieu—2 times.
YORKVILLE—Howard Thurston.

THE LONDON STAGE.

GAWAIN WRITES ENTERTAININGLY OF THE SHAKESPEARE CELEBRATION.

Londoners See The Devil—The Reception Awarded The Chorus Lady—The Artful Miss Dearing, Revis, and The Conquest Meet with No Great Success.

(Special Correspondence of The Mirror.)

LONDON, May 1.—Since I last had the pleasure of gawaining greetings to MIRROR readers much of the playgoing time in these islands has been expended on Shakespeare celebrations. This celebrating started just before the old bard's birthday, a week ago, at the "Birthplace," where at the Memorial Theatre beside the beautiful Avon F. R. Benson and company began their annual celebration of three weeks' duration. Among the hitherto comparatively untried plays presented by the Bensonians were Henry the Sixth (Part II) and Cymbeline. In the former Benson gave a striking performance of the wicked Cardinal, and R. A. Warburton was a splendid Jack Cade—a character in which your great actor, Edwin Forrest, was wont to "stick fiery off, indeed," as Hamlet says. In Cymbeline Benson came out well as Leonatus Posthumus, and Imogen was beautifully played by Margaret Halstan.

In previous years the Bensonians have played their Shakespeare plays at "the Birthplace" all by themselves. This year they had the valuable assistance of such London stars as Mr. and Mrs. Forbes Robertson, Mr. and Mrs. Arthur Bourchier, Robert Loraine, Lewis Waller, and Matheson Lang, who has been making such a success as Hamlet at the London Lyceum. Forbes Robertson appeared in his beautiful impersonation of Buckingham in a selection from Henry the Eighth, as well as in The Passing of the Third Floor Back, which is not by Shakespeare, but by Jerome.

The Bourchiers presented Macbeth (with curtains instead of scenery); Waller appeared in his splendid impersonation of Hotspur; Loraine figured as Benedick, and Matheson Lang and his wife, Hutin Britton, played in Hamlet. N. B.—All these additional stars appeared only at matinees at Stratford-on-Avon, as they had to do the 100-mile journey back to town quickly in order to appear at their respective London playhouses.

Of course on the birthday the birthplace was thronged with visitors, by far the greater majority, as usual, being citizens of your great republic. The Stars and Stripes fluttered merrily from many a Stratford-on-Avon housetop, together with the Union Jack and the St. George's Cross, which flag was also flown extensively, especially on the churches, as Shakespeare's birth date synchronizes with St. George's Day.

On the afternoon of the birthday there was an impressive celebration service at that grand old church, St. Xavier's, Southwark, a church much frequented by William Shakespeare when he was working at the Globe Theatre, Bankside, a few hundred yards farther up the Surrey side of the Thames. In this noble edifice (where Massinger, Ben Jonson, Gower and other great poets and playwrights are buried) the aforesaid celebration service was as varied as it was interesting. Ellen Terry and several other leading actresses had daintily decorated the sacred pile; special hymns had been written by Canon Rawnsley and A. C. Benson, and Forbes Robertson (not doing duty that day at Stratford) delivered an address on Shakespeare, one of the most beautifully written and beautifully-delivered addresses ever known, even upon this inspiring theme—namely, the Bard of Avon. Moreover, Alfred Austin, Poet Laureate, delivered a Shakespeare ode all out of his own head, and once more proved that although he may be a jolly good laureate he is by no means a good poet.

Further to mark and to extend the Shakespeare "atmosphere," Gerald Lawrence and his wife, Fay Davis, have been (and are) giving Shakespearean plays at the little Court Theatre in Sloane Square every afternoon and on Saturday evenings. They have already presented in a highly interesting though non-scenic manner As You Like It, Romeo and Juliet, and The Merchant of Venice. In all these Fay has for the most part shone better than Gerald, who, sooth to say, has become rather slow in his method. Hamlet has continued to draw huge houses to the Lyceum with the aforesaid Matheson Lang, and a new Hamlet (Norman Partridge, to wit) will appear at the Elephant and Castle Theatre next Monday. Shakespeare-loving MIRROR readers will remember that W. S. in Twelfth Night speaks pointedly of "the South Suburbs by the Elephant."

Before leaving this Shakespeare celebration matter I may mention that very naturally this very journal, in which these lines have now the honor to be printed, has been much in demand in the English clubs, hotels and so forth. This of course is in obedience to Shakespeare's own suggestion, which runs, "Command a MIRROR hither straight." You know what play that's in, friend, don't you?

Two plays of interest to American playgoers have been presented in this city since I last mailed you—namely, The Devil, at the Adelphi, and The Chorus Lady, at the Vaudeville. I am sorry (but by no means surprised) to have to tell you that The Devil proved a devilish dull drama, although the new version, "from the Hungarian," has been made by Henry Hamilton, one of the best and most romantic of our British playwrights. As a matter of fact, I doubt if any dramatist, however great, could make of this piece a suitable and attractive play for the English stage. To speak by the card, last equivocation, etc., I marvel how such a morbid, miserable, conventional, common kind of play, with such a very suburban sort of Satan, could have achieved such success as it seems to have done in your States. The name part so finely played on your side by George Arliss (to name no others) is splendidly acted at the Adelphi by Lyn Harding. But even his fine acting and the fact that a happy ending has just been added, showing the triumph of the heroine over the fiend, who now disappears in flame down, down, down, beneath the hearthrug, will not, methinks, suffice to give The Devil a long lease of life in London.

And a jolly good job, too, say I, for it is a drama we can very well do without. Indeed, I marvel that our censor passed it. In fact, since he passed it he seems to have been sorry, for he has warned the management that the piece contains things of which he was not first aware. With regard to this devil drama it is sufficient to add that Alexandre Carlisle plays the modern Margaret-like heroine, but does not show any great "soulfulness" in so doing. Also that Bassett Roe as the heroine's millionairey husband, and Vincent Clive as the artist hero, act so well as to be worthy of better material.

I may add (if you will pardon my saying so) that The Devil has been deucedly damned by the London press.

With regard to The Chorus Lady, I am glad to chronicle a thorough and completely deserved success. Although the play resembles in some respects many a previous dramatic work, and though its sentiment is occasionally strained and conventional, yet it proved an interesting and welcome arrival, chiefly on account of the remarkably fine acting of Rose Stahl and her all-round clever company. Rose, of course, has been popular in this city aforetime, when she presented this play in sketch form at the Palace Theatre. This excellent actress, with her quaint Americanisms and comical locutions, has, in short, achieved a great personal success at the Vaudeville. Among the most successful of Miss Stahl's great support are the following: Wilfred Lucas, Francis Byrne, Giles Shine, Edgar Pleon, Harry Pleon, Jr., and Misses Alice Leigh, Eva Dennison, Margaret Traverse, and Kenyon Bishop. All good!

I regret to have to report three distinct failures within the West End in the last fortnight—namely, The Artful Miss Dearing, at Terry's; Revis, at the Haymarket, and The Conquest, at the Lyric. The first-named two plays (which I described to MIRROR-ites very recently) started with signs of success, but they collapsed all of a sudden, whereby Terry's is now closed and the Haymarket will (after next week) be occupied by Lova Watsham, with Billie Burke and company, presented by Charles Frohman in conjunction with Messrs. Frederick Harrison.

The Conquest (originally called 1801) was adapted by Constance Fletcher (who writes as "George Fleming") from Balzac's great but gloomy story, "La Duchesse de Langeais," and it was produced by Lewis Waller chiefly in order to introduce, as per long previous contract, your superlatively handsome actress, Maxine Elliott, as the Duchesse. Unhappily, although the adaptation was by no means badly done, and though Lewis Waller and Citheroea Maxine was supported by a powerful company, The Conquest failed to conquer. London likes to see its Lewis Waller always as the most chivalrous of heroes, but strong favorite as he is, his admirers shuddered at his having this time to play a Napoleonic warrior, who became his lady-love in for a time part of what Rosalind would say "a coming-on" disposition, summons three black-masked scoundrels to brand the lady with red-hot irons so that every one will know she belongs to him! This and other extravagant episodes, coupled with the (this time) somewhat heavy acting of Miss Elliott, has brought disaster upon The Conquest, which was withdrawn last night after six performances.

To-day Waller revives The Three Musketeers pending the production of a new play written around the late Lord Byron, who in real life, as you know, was anything but a hero. That is, not until the end of his career, when, as Shakespeare said of some other shady person, "nothing in his life became him like the leaving it."

While mentioning American players I may add that two very clever American vaudeville artists have made successful debuts in this city this week—namely, Stella Mayhew, at the Coliseum, and Edith Macdonough, at the Metropolitan. The only thing I have to object to with regard to Miss Mayhew is that one of her songs deals with drunkenness, and we do not care for impersonations of feminine inebriety on our English stages. Both ladies thoroughly deserve the great success they have achieved, and I trust that when they return to America they will express more gratitude for their enthusiastic welcome here than that ungrateful Marie Dressler has shown.

George Alexander produced at the St. James' a few nights ago a light, a very light, comedy entitled Colonel Smith. It is the work of A. E. W. Mason, member of Parliament for Coventry, where the good Godiva came from. Mason, being a brilliant novelist as well as a clever playwright, always writes daintily and artistically. So his new play, although thin in plot, was therefore welcome, especially as it affords good acting scope for Alexander, William Farren, and Irene Vanbrugh.

I have several other new play notices looming ahead for you.

GAWAIN.

ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, 550 Seventh Avenue, New York.

The Chicago Chapter recently held a reception in honor of Henry Dixey and his associates in Mary Jane's Pa company. This reception was well attended and was made particularly attractive by music, recitations, etc., contributed by visiting guests and chapter members.

The Brooklyn Chapter will hold its last reception of the season at the Imperial, May 21, at 8 P.M. This festivity will be preceded by the annual meeting and election of officers for the ensuing year, and of delegates to the approaching national convention.

The annual church service under the auspices of the chapter is appointed for Sunday evening, May 23, at 7.45 P.M., in the Bedford Presbyterian Church, Nostrand Avenue and Dean Street; preacher, Rev. Edward Young. Take Subway to Nevins Street Station and Fulton or Putnam Avenue trolley to Nostrand Avenue. After the service an informal reception tendered by the pastor and parishioners to the chapter will be held in the Parish House.

The New York Chapter will hold its May service at the Metropolitan Temple, Seventh Avenue and Fourteenth Street, on Sunday, May 16, at 8 P.M. Special music by the Temple choir and sermon by the pastor, Rev. J. Wesley Hill. The monthly reception of the chapter, for which the chairman, Miss K. B. Masters, is preparing a most excellent programme, will be held in the Temple Parish House Thursday afternoon, May 20, from 3 to 5.30. To this reception members of the dramatic profession, Alliance members generally, and the parishioners of the Temple are cordially invited.

The weekly tea of Thursday, 13th, will be held at the Parish Hall of St. Chrysostom's under the charge of Mrs. Laura Breyer, hostess. A specially attractive programme is in preparation, and it is hoped that members and friends will be present without fail to greet Mrs. Breyer on the happy occasion of this her first official act as chairman of the Ways and Means Committee.

The special committee on the National Convention has nearly completed its preparatory labors. All chapters will be gratified in knowing that their delegates will enjoy, while in New York, a series of hospitalities characteristic of the fraternal spirit of the New York Chapter and worthy of the occasion. These festivities include the convention lunch at Gazzo's. The evening public meeting will be held at the Berkeley Theatre in Forty-fourth Street, at which distinguished speakers of both church and stage will present the principles of the Alliance and commend them to the sympathy and support of the theatregoing community, and excellent music will be incidental to the programme. The business sessions of the convention will be held at St. Chrysostom's Hall on the morning and afternoon of Thursday, the 27th, and the morning of Friday, the 28th. An afternoon reception will be held, the place and hour to be hereafter announced. It is also hoped that a theatre party will be given on the evening of Friday, the 28th, details of which will be duly published.

Delegates to the convention are urgently reminded of the importance of being present at the hall by 9 A.M. on Thursday with their credentials, that the work of the Credentials Committee may be expedited and the convention begin business promptly at 9.30.

ALICE FISCHER WINS SUIT.

The Appellate Division of the New York Supreme Court has affirmed a judgment for $8,400 obtained by Alice Fischer against the Will J. Block Amusement Company. The judgment was for thirty weeks' salary at $300 per week under a contract to star Miss Fischer in a play called Honor Bright.

ATLANTIC GARDEN IN DANGER.

The Atlantic Garden, on the Bowery, may, it is said, be torn down to make room for the approaches of a new East River bridge. The Garden was opened in 1858 and part of it is the original Bull's Head Tavern. It has many associations with the theatrical life of New York fifty years ago.

THE MIDNIGHT SONS AT NEW HAVEN.

Lew Fields' Summer production, The Midnight Sons, will be seen for the first time on May 12 at the Hyperion Theatre, New Haven, Conn., and will come to the Broadway Theatre on May 17 for an indefinite run. The play is the work of Raymond Hubbell and Glen McDonough.

TWO PLAYLETS FOR COLLEGE BOYS.

Manhattan College students presented two playlets at the Carnegie Lyceum on May 7. The first was A Man About Town, a rather serious episode by Stanislaus Stango, and A Family Affair, a comedy in one act, by Charles Townsend.

THE STOCK COMPANIES.

THE PERMANENT AND SUMMER ORGANIZATIONS BOTH FARE WELL.

News from Such Companies, Whether Well Housed in Metropolitan Theatres or Under Canvas—The Popular Airdome Stock Company.

The Traverse-Vale Stock company began a ten weeks' engagement at the Park Theatre in Manchester, N. H., on May 10.

The DeLacy Stock company, playing an engagement at the City Theatre in Brockton, Mass., opened May 8 in Doctor Bill to large and appreciative audiences. Leigh DeLacy, Annette Marshall, Louise Langdon, John Meehan and Francis Howard deserve mention. The Prisoner of Zenda is the offering May 10-15.

Helen Pingree, leading woman with the Adam Good company and a member of the DeLacy Stock company in 1908, was the guest of friends in Brockton, Mass., May 2, and occupied a box at the performance of Dr. Bill.

F. W. Weeks, who for more than two years has been with the Streeter-Bryan Stock company, has severed his connection with that company to enter vaudeville with the Levy circuit, going from El Paso, Tex., to Globe, Ariz.

The Everett Stock company will play a summer engagement at the Wilson Theatre, in Mason City, Iowa.

May A. Bell, who has just closed a six weeks' engagement at the Orpheum Theatre, Watertown, N. Y., will spend the Summer in Canada. Next season her company opens in August.

The Manhattan Stock company, after a very successful season at the Gillette Theatre in Findlay, O., left that city for Charleston, S. C., May 1.

At the Majestic Theatre in Findlay, Ohio, a stock company was organized last month and will start an indefinite engagement at that house May 10, opening in Her Sweetest Sin.

Beryll and Helen Pullman have been engaged to play children's parts in many stock companies this season. They will open with the Suburban Garden Theatre, St. Louis, in The Prince Chap, in which Helen was seen in New York.

Fred Gillen, general manager of the Earl Burgess Enterprises, visited Oswego, N. Y., last week. Mr. Gillen recently returned from San Antonio, Texas, where he piloted a successful stock season with the Earl Burgess company. After a few days' visit Mr. Gillen will return to Chicago, where he will look after Mr. Burgess' interests from that point.

The Lewis and Higgins Stock company gave as its offering at the Columbia Theatre, Newark, N. J., May 4-9, The Sign of the Four. The company was well received by large audiences, and Clyde Franklin as Sherlock Holmes, Bob Erickson as Dr. John Weston, Carey Lee as Mary Morstron scored.

The H. W. Taylor Stock company will play a circuit of airdome theatres for sixteen weeks, opening at Homestead, Pa., May 31.

The Sherman Stock company, of which Bill Whitney Collins is manager, is rehearsing in Jonesboro, Ark., and will open May 17 at Poplar Bluff, Mo., playing the Sherman circuit.

On May 30 the Partello Stock company will open a Summer season at the East Liverpool airdome.

Amelia Bingham, at the head of the Permanent Stock company, playing at the Winnipeg Theatre, in Winnipeg, Can., appeared last week in The Climbers and scored a big hit.

The Shubert Theatre, in Utica, N. Y., will introduce Summer stock May 17, which will be headed by Hal Clarendon, and include Thomas Coffin Cooke, Alfred Hollingsworth, Mabie Shaw, F. Walker Bailey and others. The Shuberts have sent Irving Plattner to Utica to paint new scenery for the productions.

R. H. Harris, proprietor of the Harris-Grand, Bloomington, Ind., also proprietor of the Harris-Parkinson Stock company, has closed the season of opera houses and is now here preparing to open under canvas with the Harris Comedy company, as has been his custom for the last few years. Mr. Harris is very popular with the people of Bloomington and will no doubt do a capacity business here the opening week.

The Henderson Stock company will start an engagement in the airdome at Princeton, Ind., on May 17.

Beginning May 17 the regular Summer stock season begins. Alice Fleming will play the leading roles.

The Main Street Theatre in Peoria, Ill., closed vaudeville May 9 and opens a Summer season with the Boston Ideal Opera company, May 10.

Florence Reed, the new leading woman of the Belasco Stock company in Los Angeles, Cal., has been enjoying herself while waiting for a termination of The Dollar Mark, by seeing the sights of southern California. Miss Reed came here from Daly's Theatre, New York, where she played the leading role in Girls. Manager John Blackwood announced that she will positively make her appearance in Miss Hobbs May 10.

Edna May Spooner finished her four successful weeks' engagement at the Dixie Land Theatre, Jacksonville, Fla., and left for Birmingham, Ala., for two weeks' engagement, with Atlanta, Ga., to follow. Miss Spooner has made an individual hit and the company and plays have won praise from press and public. The Edna May Spooner company for the South is under the management of Will J. Irwin. The plays used are The Masqueraders, The Banker's Daughter, The Road to Yesterday, and The Wages of Sin.

Howard Foster, a member of the Jessie Shirley company, has gone to Salt Lake City to appear in stock. Frank McQuarrie, of the same company, announces he will go into vaudeville. The company will close its season, 210 consecutive weeks, May 15, when Jessie Shirley will retire from the stage.

Frances Sayre, daughter of Lewis Hall Sayre, of New York, will make her theatrical debut on May 16 at Oppenheimer's Suburban Garden, St. Louis. She will be seen in support of Julia Herne in Salomy Jane.

The Spring engagement of the Cook Stock company at the Academy of Music in Saginaw, Mich., is very successful.

Cherry Nichols, a prominent young woman of Fargo, N. D., will leave there shortly for St. Paul, Minn., where she will join the Neill Stock company, which plays an all-Summer engagement at the Metropolitan Theatre in that city. Miss Nichols will be known on the stage as Jane Houston.

The Royal Comic Opera company, which has been filling an engagement of ten weeks at the Darling, in Gloversville, N. Y., disbanded May 1, some of the principals and chorus leaving for Elmira under the management of Frank H. Tripp. A new company is being organized here under the management of Frank Perle, and he expects to open May 17.

Walter E. Perkins, assisted by the Conness and Edwards' Stock company, at the Opera House, Bayonne, N. J., presented for the closing week, May 2-8, The Man from Mexico, and delighted excellent business.

Manager Frank H. Tripp has signed an unusually strong company for the opera season at the Mozart, including Josephine Isleib, prima donna; Lyman Wheeler, baritone; Jethro Warner, tenor; Charles Van Dyne, comedian and director; George Lyding, musical director; Elfriede Wagner, coloratura; Alonzo Price, [illegible] dian; Charles Wallace, piano, and Otto [illegible] man, Vera De Ford, Emily Alexander, Violet Wagner, Fanny Bradshaw, Hayden Outrander, Winifred Carter, Inez Sloane, Tom McKnight, Frank Hunter, Ted Weller and Marshall Hay. At the close of the opera season Manager Tripp will take his company [illegible] of the Mozart circuit houses. For the [illegible] Berick's, which opens May 24, Manager Ballinger announces the engagement of [illegible] trick as prima donna; Horace Wright, Edward Rock, basso, and Arthur Von [illegible] dian.

Electric Park Theatre, a new airdome in [illegible] ville, Texas, seating capacity 1,500 opened [illegible] 3 with Franklin Stock company for two weeks, Grace Cameron company May 17-24. This is on the McAdams circuit and is booked solid from May 3 to Sept. 25.

The Beggar Prince Opera company opened its engagement at the airdome in Little Rock, Ark., on May 10.

The roster to date of the Allen Stock, which begins its season May 17 at Providence, R. I., includes Morgan Wallace, Jane Gray, Benjamin Churchill, H. Dudley Hawley, Fred C. Sullivan, Fred Sutton, George C. Staley, William H. Turner, Wallace Colver, Louise Randolph, Agnes Scott, and Helen Reimer. Lido Leigh, Jeannette Carroll.

Christine Norman, who has been playing Agatha, the part originally played by Charlotte Walker in The Warrens of Virginia, under David Belasco's management, is to be the leading woman at Elitch's Gardens in Denver this Summer.

Ira A. Hards, now playing heavies with the Moore Stock company at Ogden, Utah, has gone to Salt Lake City to join Willard Mack and Mary Hall at the Bungalow Theatre. This will be Mr. Hards's second Summer in Salt Lake City.

The Yankee Doodle Stock company, one of John A. Himmelein's attractions, opened at Alpena, Mich., May 10, for the Summer season, with the following company: George V. Holliday, manager; Fred Whitney, agent; and Jack Morrisey, Ruth McCauley, Herbert Stout, Mae Tipton, Rogers Howard, Florence Cutler, Dick Stinson, Neola Newton, and Barry Conners.

Franklin Ritchie terminated an engagement of four weeks at the Auditorium, Baltimore, on May 8.

The Hunter-Bradford Players inaugurated their fifth Summer engagement at Parsons' Theatre, Hartford, Conn., last night, opening in Merely Mary Ann. In the company are Marion Lorne, Edmund Elton, Mabel Brownell, Clarence Handyside, John Findlay, Arthur Hoyt, Jessie Bradford, and Paula Gospel. Robert Milton is stage director.

Bennett's Dramatic Exchange, Chicago, has made many engagements for various Summer stock companies, and their other departments have been almost equally busy.

Douglas J. Wood, who has been playing the leading role in support of Jessie Busley in Beverly of Graustark, has retired from the cast to join Charles H. Cook's Stock company at Springfield, Mass. Mr. Wood will play the leads with this company and will open May 17 as Lieutenant Burton in The Warrens of Virginia.

AMUSEMENT COMPANIES INCORPORATED.

Articles of incorporation have been filed with the Secretary of State the past week by the following amusement companies: Mack-Shea Amusement Company, New York; capital, $5,000; directors, J. Herbert Mack, Fred Irwin, M. A. Shea, H. H. Perber, New York. George W. Dennehy (Inc.), New York, formed to manage and control theatres and other places of amusement, also to conduct a theatrical and vaudeville agency; capital, $10,000; directors, George W. Dennehy, Arthur N. Moeller, George C. Schmeiser, Brooklyn, N. Y. The Queensboro Amateur Opera Company, New York, for the purpose of organizing amateur opera companies to produce operas and other musical and dramatic entertainments; capital, $1,000; directors, C. M. Platt, L. M. Cullis, W. C. Bridgman, Long Island City, N. Y. Al. Rich Production Company, New York City, to do a general amusement business; capital, $4,000; directors, Al. Rich, Leo H. Rich, Charles S. Rich, New York. Flushing Amusement Company, Flushing, L. I., N. Y.; capital, $10,000; directors, John K. Burke, Edward L. Montgomery, Jr., New York; Theodore L. Lane, Flushing, L. I., N. Y. Empire Lyceum Bureau, Syracuse, N. Y., formed to do a general amusement business in its various branches; capital, $20,000; directors, David H. Cook, Ruser Min Cook, Syracuse, N. Y.; Charles J. Staples, Buffalo, N. Y. The Niagara Falls Lodge, No. 64, Theatrical Mechanical Association of United States and Canada, has been incorporated with the following directors: John Courtenay, Frank Grubb, James Junot, all of Niagara Falls, N. Y.

CONRIED FUNERAL WEDNESDAY.

The body of Heinrich Conried is expected to arrive here on the steamship Cedric to-day, and funeral services will be held at the Metropolitan Opera House to-morrow morning at eleven o'clock, conducted by Rabbi Stephen S. Wise.

The services will open with the organ overture, followed by Beethoven's "Funeral March." Rabbi Wise will then read the funeral service, and a quartette from the Metropolitan Opera House, consisting of Miss Marie Rappold, Madame Louise Homer, Riccardo Martin, and Robert Blass, will sing. Addresses will follow by Professor Carpenter, of Columbia, and Augustus Thomas, and then the choir boys from "Parsifal" will sing and the orchestra will play a selection from Handel. The exercises will close with the benediction by Rabbi Wise, followed by Chopin's "Funeral March" by the orchestra.

The pallbearers will be Samuel Untermyer, Otto H. Kahn, ex-Judge Dittenhoefer, Henry Morgenthau, Alexander Lambert, Ernest Goerlitz, Maurice Rothschild, Morris Baar, Justice Truax, Sol Kohn, Carl Rosenbaum, Selig Rosenbaum, George Bischel, Professor William A. Carpenter, Dr. Alfred Freundlich, and the members of the Theatrical Managers' Association.

Charles Burnham, of Wallack's Theatre, is in charge of the public ceremony. Admission will be by ticket.

THE MANHATTAN THEATRE'S END.

At the conclusion of the moving picture performance in the Manhattan Theatre Sunday night the demolition of the building was begun with the removal of the chairs and stage paraphernalia. Yesterday morning in earnest a wrecking company set to work to tear down the old structure. The site is to be occupied by a new department store, erected by Gimbel Brothers, of Philadelphia. During the past forty years many of the most prominent players have appeared at the Manhattan Theatre, including Edwin Booth, the elder Sothern, E. H. Sothern, Mrs. Fiske, Wilton Lackaye, and countless others. For some time, under the management of Harrison Grey Fiske, the theatre was the home of Mrs. Fiske and the Manhattan company, and there several of the most successful productions of that organization had their first presentation.

MR. FAVERSHAM GETS SILVER FRUIT BOWL.

Members of William Faversham's company presented him with a silver fruit bowl at the conclusion of the performance of The World and His Wife at the Broadway Theatre on May 8. The gift was to mark the termination of Mr. Faversham's first season as an actor-manager.

A SUTRO PLAY FOR KYRLE BELLEW.

Kyrle Bellew's starring vehicle next season will be Alfred Sutro's new play, The Builder of Bridges, in which George Alexander and Irene Vanbrugh appeared at the St. James' Theatre, London, last November.

THE LAMBS' ENTIRE PROGRAMME.

All-Star Cast Abound in the Latest Announcements.

Clay M. Greene, chairman of the Entertainment Committee of the all-star gambol of the Lambs, gave out Sunday evening the programme of the Frolic to be held in the Metropolitan Opera House Monday night, May 24. It promises to be the greatest and best theatrical entertainment ever given in this city. The weekly parrott of the lambs is conservatively estimated at $5,000. No manager or group of managers could get together such an aggregation of talent and give eleven performances for either fame or fortune, as no house in the country is large enough to hold a money audience large enough, and the gods of the serpent in the Garden of Eden could not hold together the array of stars scheduled to appear. The programme is an full of opportunities as a Goldwin mine manipulator. What might, will or can happen with 1,200 all stars on the bill for the night lies only in the realm of possibilities. The "big show" opens with a minstrel parade in the afternoon, led by Victor Herbert and his band of fifty pieces. The members will wear opera coats with Connemara caps and conical high hats. All the Lambs in New York will take part. They will be photographed, moving pictured and sketched, by request, on the march. The programme is in three sections, with musical interruptions by Victor Herbert and his Symphony Orchestra. The first division is an old-time negro first part with such directions as Augustus Thomas can devise, aided and abetted Augustus Thomas can devise, aided and abetted by A. E. Erlanger, William Harris, David Belasco, and Joseph Brooks. The second part gives De Wolf Hopper his chance to show what a great tragedian a good comedian can be if he could only convince his manager that he was all wrong. Weber and Fields return for the tour in the Pool Room turn, and William Collier appears in Ben Burt's new musical number. After the Matinee, with a dozen female impersonators recruited from the younger members of the club. The afternoon, Tuesday, by George V. Hobart, is a return to a form of entertainment in vogue in the late eighties. It tells the story of a great murder of a "near hit" melodrama. The cast is the most remarkable ever assembled. A study of the cast is the best promise of what may be expected. Here is the programme in full:

Part I.—An old-time negro first part with modern amplifications. Discovered: Interlocutor, De Wolf Hopper. Double octette—Tenors: George Hamlin, Donald Brian, John McCloskey, George Leon Moore, Scott Welch, Charles Hopper, Hall McCoy, Richie Ling; baritones: Wilton Lackaye, Hall Stewart, Van Rensselaer Wheeler, Walter Lawrence, J. B. Park; basses: De Wolf Hopper, Eugene Cowles, Joseph Miron, Frank Belcher; bones—end men: Arbuckle and Marthnettl; tambourines: Evans and Fay.

Programme—Opening chorus; ballad, "Sweet Genevieve," George Leon Moore; end song, Eddie Foy (enter end-men Hitchcock and Willis); ballad, "Her Bright Smile," William Stewart; end song, Raymond Hitchcock; a, "Oh, That We Were Maying; b, "Cruikshank-lane," double octette (enter end-men Collier and Mack); ballad, "Then You'll Remember Me," George Hamlin; end song, Andrew Mack; "Annie Laurie," Eugene Cowles; end song, William Collier; finale, with dance by eight end men. Musical interlude.

Part II—Victor Herbert and his Symphony Orchestra of fifty pieces. Funeral scene, Julius Cæsar; cast: Brutus, James O'Neill; Antony, De Wolf Hopper; citizens: Wilton Lackaye, Dustin Farnum, William Farnum, Joseph Herbert; captain of guard, William Haddon; lictors: Eugene Cowles, Frank Belcher, William Stewart, Macklyn Arbuckle; members of mob: Mason, Hilliard, Grismer, Scott, Courtleigh, Kelland, Short, Leiser, Hobart, Greene, Klein, Belasco, Broadhurst, Presbrey, Royle, Blossom, Thomas, MacDonough, Evans, Charles Hopper, Fay, Willis, Barrett, McCloskey, Weber, Fields, Bell, Miron, Hamlin, Charles Ross, Mack, Lawrence, Hitchcock, Parks, Moore, Martinetti, Burt and others. Pool-room specialty, Joe Weber, Lew Fields. "After the Matinee," song and dance by William Collier and octette of female impersonators. Musical interlude.

Part III—Tuesday, a Comedy of Errors, by George V. Hobart. The heroine, Donald Brian; the hero, Wilton Lackaye; the villain, John E. Kellerd; the friend, Robert Edeson; the father, Eugene Cowles; the uncle, Macklyn Arbuckle; the chorus-girl, Raymond Hitchcock; the vaudevillian, William Collier; the other vaudevillian, Nat M. Wills; the Dutch girl, Joe Weber; the light man, Lew Fields; the impresario, William Barrens; the wardrobe mistress, Digby Bell; the property man, Eddie Foy; the stage carpenter, Clayton R. White; the gallery light man, Joseph Miron; the scene painter, Charles Evans; the other scene painter, Charles Hopper; the notary, De Wolf Hopper; the call-boy, John Slavin; the Italian, Joseph Herbert; the juvenile, Cyril Scott; the stage-manager, Joseph R. Grismer; the assistant stage-manager, Robert H. Burnside; the manager, A. L. Erlanger; the coryphee, Ignacio Martinetti; the stage doorkeeper, Dan Collyer; the ballet master, Andrew Mack; the understudy, Charles J. Ross; the other understudy, John Mason; the author of the melodrama, George V. Hobart; another author, George Broadhurst; likewise, Charles Klein; again, Eugene W. Presbrey; once more, Edwin Milton Royle; ditto, Augustus Thomas; the same, Henry M. Blossom, Jr.; and again, David Belasco; soldiers and spearmen, by the remainder of the aggregation.

A NOTABLE LIST OF PLAYS.

During the past season in Chicago Donald Robertson and his company have produced the following remarkable list of plays: Milton's Comus; Thomas Wood Stevens' and Wallace Rice's Chaplet of Pan; Richard Burton's Rahab; Ibsen's John Gabriel Borkman; Carrion and Asa's Zaraguets; Hamlin Garland's Miller of Boskobell; Goethe's Torquato Tasso; Lewis Worthington Smith's The Art of Life; Voltaire's The Prodigal, and have revived Goldoni's The Curious Mishap and Browning's Blot in the 'Scutcheon.

Next season Mr. Robertson plans to produce many novel and unique plays, representative of various epochs in the history of the drama, and the majority of them of great literary significance.

STATEMENT FROM SHUBERTS SOON.

J. J. Shubert is expected back in New York this week, when an official statement will be made from the Shubert offices covering all the arrangements for theatres consummated by J. J. Shubert during a business trip which reached to the Coast and took him to almost all of the larger Western cities.

Rumors of acquisitions of theatres by the Shuberts in Tacoma, Seattle, Portland, Ore.; San Francisco, Denver, St. Paul, Minneapolis and many other cities have reached New York, but have neither been denied nor confirmed at the Shubert offices.

FRIARS' BENEFIT BILL.

One of the strongest features of The Friars' Festival production at the New York Theatre on next Friday afternoon will be a scene from Nellie, the Beautiful Cloak Model, A. H. Wood's melodrama, interpreted by Robert Edeson, Aubrey Boucicault and Louise Dresser.

Many of the best known actors and actresses in town will be seen in the bill.

The Friars are said to be considering a proposition to purchase the present clubhouse of the Lambs in West Forty-fourth Street.

JESSIE MAE HALL RETURNS.

The Trahern Stock company, playing a circuit of Long Island towns, appeared in The Girl from Out Yonder at the Carleton Opera House in Bay Shore on May 7. The return of dainty little Jessie Mae Hall, after an absence of six months in the West, was a signal for great enthusiasm. She was in excellent voice and was delightful in the role of Flotsam. Julien Barton did good work as Captain Amos.

GOSSIP OF THE TOWN.

The Madrid *Heraldo*, recently made a feature of a picture showing George F. Tyler, the managing director of Liebler and Company, and Miss Ida Conquest, the playwright, in the automobile in which they are making the Cook tour of Madrid. Mr. Tyler will go to Cuba, Mexico, Cordova, Granada, and Malaga.

Harry B. Tuck, the comedian, who is being featured in stock at Rush's Lyric, Cleveland, under the management of A. H. Canby, has been specially engaged to play the old part in the Australian company for a long season, opening early in August. The part will embrace the principal role of Miss Hobbs, after which Mr. Tuck is to be starred in a new piece now being written for him, to be produced by the same management.

The Y. and H. A branch at Temple has organized a play in which Henry Bannon, the instructor in charge, will be seen in the principal role, as well as to have entire management.

Baldwin, the comedy by Fred A. Sherrill, which had its first production in Utica last week, will play out the rest of the season there. It will probably have a metropolitan production early next season, Mr. Sherrill is now making some changes in the last act.

John Cort has obtained the rights to Elsie Janis, and when Miss Janis has finished with Frohman's Vaudeville Theatre, will play in Cort's management, and will also make a tour of the continental keys.

Maude Adams will be seen on the Continent one year from next, it is announced, in a repertoire of her favorite plays; also in L'Aiglon, Twelfth Night and Quality Street, which last two Miss Adams and Hobart will produce with a new American company with her. Charles Frohman has also arranged for the London Peter Pan company to visit the Continental cities next year, and for the London Repertory Company to appear in Berlin.

Charles Frohman has secured the American rights to The Assassins, the new musical play produced at the Shaftesbury Theatre, London.

William A. Brady, who is now at Forest Lick, Ind., will interview several playwrights who are now at work upon plays to be produced by him while at this health resort. Among the playwrights are Thompson Buchanan, Rupert Hughes, and Avery Hopwood.

Frank Ferguson has opened his Summery home, "The Cabins," at Harbor Springs, Mich. Mr. Ferguson has had some litigation over title to the property, but the town is influencing the matter and the owner hopes to remain in undisturbed possession. Guests last month included James O'Donnell Bennett, of the Chicago Record-Herald, and Mrs. Bennett, Grace Reals, and Rose Cogshall. Miss Cogshall visited "The Cabins" while playing with John Drew in South Bend, and was so much in love with the place that she will visit there at the end of her season with her nephew, Charles Cogshall.

It is said that two American managers have made offers already for the American rights to J. B. Fagan's newspaper play, The Earth, now running at the Kingsway Theatre, London.

Cosmo Gordon Lennox and Henry Hamilton are said to be among the adapters who are reading up the late Marion Crawford's works with a view to dramatizing those which they may find suitable.

Henrietta Crosman will continue at Wallack's until late in the Summer, and after a fortnight's rest will open in Shaw in Chicago late in August.

A very interesting programme was given by members of the Literary and Dramatic Union at the American Institute Hall on April 28 before a large audience. One of the events of the evening was the presentation of a flag to Irene Ackerman by Katherine Carpenter Fay, whose speech was loudly applauded. The special feature of the long and entertaining programme was Amy Ames in one of her delightful monologues. Miss Ames responded to enthusiastic applause by giving "Irish Names" and "The Parrot," which simply increased the demand for more.

May Rollins, late of the Marcelle company, is now in Paris and will not return until July.

Kate Rich Guyon, who is playing Bossy in George Ober's revival of A Texas Steer, will play the leads in Mr. Ober's coming revivals of the Sheridan comedies.

Sadie Raymond will be with The Missouri Girl company again next season. She is spending her vacation in St. Louis.

Ogden Crane has joined Louis Mann's company in The Man Who Stood Still.

Mr. and Mrs. William Haworth have been made happy by the birth of a pretty little daughter.

May Naudain is to be married to C. H. George, of the banking house of Flower and Company, New York, next month. Miss Naudain had been engaged by Charles Frohman for an important role in The Dollar Princess, but has asked and been given a release from her contract.

Wanda Vera Helman, a young Italian actress, who is said to have been a pupil of Gabriel D'Annunzio, is in New York and will lecture on Modern Artists in Italy.

Arthur Byron has been engaged by Henry B. Harris to play the leading part in On the Eve, which is to be produced early next season in New York.

Cuyler Hastings has been engaged by William A. Brady to play Oliver Whitney in Grace George's company, presenting A Woman's Way.

Robert Warwick has resigned from Grace George's company to join the Sherman Brown Stock company in Milwaukee. Mr. Warwick will be seen next season in The Dollar Mark, which will open the Savoy Theatre.

Olga Nethersole was a guest at a dinner given by several persons interested in socialistic drama, on May 9.

In a London interview George Bernard Shaw said of Charles Frohman: "He is the most wildly romantic and adventurous person of my acquaintance."

James K. Hackett has filed a petition in bankruptcy, showing liabilities of $126,457 and assets of $524.

The new Boston Opera House, it is definitely announced, will open Nov. 8.

George Le Guere, earlier in the season with Eleanor Robson in Vera the Medium, and Ada Lewis in The Head of the House, is now playing the part of Horace in The Man from Home, formerly played by Hassard Short.

Katharine Francis has closed a stock engagement of forty weeks under Monte Thompson's management, and is now resting for the Summer at Wilmington, Del.

W. R. Anderson, dramatic critic of the Des Moines *Daily Capital*, accompanied by Mrs. Anderson, will sail to-morrow on the *Lusitania* for Liverpool. Mr. Anderson will spend several weeks in London, Paris and Berlin, covering the theatrical field in a series of letters for his paper.

Maude Fealy returned last week from a special and highly successful stock engagement at Winnipeg. She intends remaining in New York for the present and has not yet any definite professional plans for next season.

On the *Celtic*, sailing May 8, were William Gillette, William H. Crane, and William H. Thompson. All are going to take the baths at Kissingen, where they will be joined by Daniel Frohman. Adeline Genee was also a passenger on the *Celtic*. She is to appear in London in The Little Dryad, to be produced at His Majesty's Theatre, June 4. She will return to America in September.

Florence Sinnott will be a member of the Bijou Musical Comedy company, which opened in Norfolk last night with A Trip to Chinatown, Miss Sinnott playing Willie Grow. The Bijou Musical Comedy will play the Tidewater circuit of theatres for the next month, changing the bill about once a week.

A committee has been formed at Coronado, California, for the purpose of raising a subscription to build the Hotel del Coronado Bank.

After a number of mild shows weeks, The Devil, the original play of the company at the Adelphi Theatre, London, on May 8.

Harry Fields, the Belasco comedian, has an option on the leading role in the third of Rida Johnson Young's plays of Lonesome Lake, to be produced by Liebler and Company next season.

Jay W. Brown, who will be identified with the publication of Cohan and Harris' The Forester, which will appear, has gone to Centerville, Ind., for the Summer.

Lawrence Cecil Brown, late with Nat C. Goodwin, has been engaged for the title comedy part with Mr. Frohman's Stock company at the Criterion Theatre, New York, for the Fall season. Mr. Brown will open May 17 with Mrs. Fiske's company at the end of their season, followed by Mr. Goodwin and Miss Annie Yeamans, Annie Russell, Henry Miller and others.

Mr. and Mrs. Oscar Eagle (Lillian Kiley) have taken a cottage at Bay View Place, N. J., and will spend the Summer there.

STOCK AND AIRDOME NOTES.

The Star, a new $50,000 airdome in Baltimore, which was completed last week and will open May 10 with the Albert Taylor company as the attraction.

The new airdome in Independence, Kan., will be opened on May 17 under the management of W. Hoyt Hall. The opening bill has not yet been announced, but Mr. Hall's record as manager of the Majestic Theatre in that city assures an attractive programme.

The Stair-Greenwood company has been engaged to fill a Summer engagement at the new Alabama in Moline, Ill. This Alabama when completed will have a capacity of 1,500 and will be equipped with a portable roof for rainy weather.

The owners of the new Brookstone Opera House, Goshen, Ind., are building an airdome to cost $10,000, with a seating capacity of 1,500, located in the most convenient part of the city. The dimensions of the stage are 32 x 50 feet, height 30 feet, with a proscenium opening of 24 feet. The stage is built of steel, somewhat in the style of convention buildings. A roof-garden with a capacity of 100 will be a feature. The attraction will be opera, drama, musical comedy and vaudeville performances. The location of the airdome is at the intersection of the Dallas Interurban with the local street car line and directly opposite the Brookstone Opera House. In the event of inclement weather the opera house will be used. The opening attraction, which is scheduled for May 24, will be the Grace Cameron company.

Chas Krell was called home last week to attend the funeral of her grandmother, Mrs. J. M. Krell. Her family have been bankers and held political positions for generations in Pennsylvania. She is a descendant of Lord Fairfax of Virginia and one of her grandmothers, noted for her beauty, entertained Washington at Valley Forge.

William Mailly, who has been acting as dramatic editor as well as managing editor of the New York Evening Call, has resigned from the staff of that paper. Mr. Mailly is at Haverhill, Mass., where he will probably spend the Summer, dividing the time between resting and literary work which he has on hand.

Eight seats for The Friars' benefit May 14 brought $320. The total advance sale on Saturday was $1,400.

Robert Irving is with Harry D. Carey's Montana company for the rest of the season.

Clifford Bruce, who has just closed a successful season as leading man with Charles Frohman's Raffles, The Thief company, has been re-engaged by Mr. Frohman to play the same role for next season in the special company succeeding Charles Dalton. Mr. Bruce is to play a stock starring engagement of two weeks at the Richmond Theatre, Stapleton, Staten Island, beginning May 17.

Bessie Maud was engaged to play the part of Prince Edward in Richard III at the Richmond Theatre, Stapleton, Staten Island, this week.

Manager H. J. Busby, of the Waterloo Theatre in Waterloo, Iowa, is erecting an airdome in that city for Summer attractions.

Arrangements have been made for the opening of the airdome in Alton, Ill., on May 16, which is one week earlier than contemplated, and Manager Sauvage has about concluded to keep Temple Theatre open through the season with pictures and illustrated songs.

With many improvements and new attractions the airdome in Independence, Kan., will open May 15.

The airdome in Bloomington, Ind., will open June 1, with repertoire, bands and one-night stands, but no vaudeville.

The airdome in Augusta, Ga., opened May 3 with Rose and Severn's Musical Comedy company in The Hotel Waldorf-Castoria and motion pictures, pleasing good business. Lake View Casino has been taken by Jake Wells for the Summer season and will open about May 17 with vaudeville.

An open-air theatre is being erected in Steubenville, O., by the Airdome Amusement Company, which is to be completed May 30. It will be under the management of C. W. Maxwell, which assures first-class attractions for this new enterprise.

The College Girl opened its Summer season at Tackett's airdome, Coffeyville, Kan., May 2. The company is under the management of J. R. Jackson. The production is a musical comedy carrying twenty-five people, nine principals and sixteen chorus girls, and is booked over the Southwestern circuit of airdomes, playing the principal cities. The roster is as follows: J. R. Jackson, manager; Leon Blackburn, advertising manager; Louis Wells, electrician; Monte Stuckey, master of properties; Al. Bruce, stage director; William Gross, stage-manager; Ed Andrews, Charles T. Byrne, Billie Byrne, Gladys Jackson, Grace Golson, Olive Payne, Mable Calvert, Florence Thompson, Mildred More, Lillian Brandt, Jane Randolph, Nina Harrison, Lillian Kin Card, Amelia Bonamee, Theresa Bonamee, Nellie Jackson, wardrobe mistress, and the Byrne-Golson Players.

THIRTEEN HUNDRED IN CAST.

More than 1,300 people will be in the cast of Schiller's Joan of Arc, which Maude Adams is to produce for one performance in the Stadium of Harvard University on June 22. John W. Alexander, who did the friezes for the Carnegie Museum in Pittsburgh, is assisting Miss Adams in selecting and designing of the costumes.

HENRI BATAILLE SUES MME. BERNHARDT.

Henri Bataille has instituted suit against Madame Bernhardt for 20,000 francs as compensation for work done upon an adaptation of Faust, undertaken by her order. Madame Bernhardt's defense is that the adaptation prepared by M. Bataille proved unactable.

REHEARSING THE NARROW PATH.

Rehearsals began May 7 for The Narrow Path, the modern drama by James Montague which A. H. Woods is to produce. Ida Conquest, Frederic Perry, Consuelo Bailey, and Georgie Lawrence are in the cast.

MISS REHAN SAILS.

On Saturday Ada Rehan sailed on the *Philadelphia* for her English country home, where she will spend the Summer. Miss Rehan is not in good health, and it is hoped that her stay abroad will greatly benefit her.

THE HUMPHY IS MY BOY.

At Powers' Theatre, in Chicago, Sunday evening, The Humpty was seen in its new play, Mr. Hite and agents credit him, Mr. Hughes and the play with having caused a sensational success. Mr. Hughes plays an American millionaire in Hurly to prove his son's right for an English princess with the King of Hole. The play was received with much laughter and applause, and the success of the Chicago engagement was assured. The play is due in New York in September.

NEW PLAY BY CHANNING POLLOCK.

Such a Little Queen, a new play by Channing Pollock, will be produced early next season by Henry B. Harris. Miss Ferguson, now playing in Chicago in The Traveling Salesman, will play the leading part.

ACTORS' SOCIETY BENEFIT NETS $4,500.

The fifth annual benefit of the Actors' Society held at the Hudson Theatre last Friday afternoon, netted $4,500 for the treasury of that organization.

BLAKEY—SPOONER.

Mrs. Mary Gibbs Spooner has announced the marriage of her daughter, Cecil Spooner, to Charles B. Blakey, at Bowling Green, Ky., January 22, 1909.

THE OPENING SUMMER PARKS.

Washington Park, El Paso, Tex., opened May 1 with many new and attractive features. It is the intention of the owners of this pleasantly situated park to spend at least $50,000 on improvements during the Summer. Light opera and musical comedy will be offered in the new airdome, which is up to date in every respect. A new dancehall, a roller skating rink, chutes and other amusements will be added in a few weeks.

Richards' Grove, New London, Conn., was opened April 28, and the attendance was large. Many new amusements are installed in the park, and indications point to a prosperous Summer.

Fontaine Park, which is the most popular Summer resort in Indianapolis, Ind., opened May 2 and offered many new attractions.

Olentangy Park, Columbus, O., opened, April 25, and many thousands of persons were present. Manager Dunnberry was very happy and predicts a prosperous Summer. Charles Hilm, of Indianola Park, has joined the park syndicate, and he announced last week that one of the principal features of the park, which will open May 3, will be vaudeville.

Natatorium Park, Spokane, Wash., had a very successful opening April 25. The park is managed this season by John V. Pace, and many new features have been added to this popular recreation place. Bowen's concerts are given twice daily at the Pavilion.

Max Rosen arrived in Albany, N. Y., last week and started to prepare for the opening of Altro Park, which is announced for May 30.

The Electric Park in San Antonio, Tex., opened May 1 and a large crowd attended despite the cold weather.

Rolling Green Park, in Sunbury, Pa., will open May 22.

Wonderland, the popular Summer garden in Bloomington, Ill., was opened for the season May 3 to capacity business. Mr. Brunsdon has had a large space covered with canvas and shows go on in all kinds of weather, so the place is crowded nightly.

East End Park in Memphis, Tenn., opens its season May 9. Many new attractions have been added this season.

Forest Park was the first of the out-of-door resorts to open its gates for the season of 1909 in Kansas City, Mo., and large crowds journeyed out to the beautiful spot May 2, both afternoon and evening. A new feature attraction is the Jolly Follies building, in which there are 102 devices to delight those who enjoy fun. This was a very popular attraction the opening day. Other new concessions that were ready for business were the Human Roulette Wheel, Paradise Alley, and the Squeezer, all of which enjoyed a big business. The best of all the old attractions have been retained, while free vaudeville for the Summer theatre is announced for both afternoon and evening. Other offerings will be announced later.

Great enthusiasm and much flying dust may be seen at all the Summer resorts in Salt Lake City, Utah, since the sunny days have arrived. Saltair Beach, Wandermere, the Salt Palace, Lagoon Park, and several smaller resorts are vying with each other in providing new attractions. The G. A. R. encampment will bring many thousands of visitors. At Saltair a new restaurant in the form of a ship (à la Cabrillo at Venice, Cal.) will be built, besides many other improvements. Wandermere will spend a small fortune in many new pavilions and buildings, besides a thorough cleaning, deepening and enlarging their lake. This will be one of the finest steam and electric-launching lakes in the State.

Fontaine Ferry Park, in Louisville, Ky., opened its 1909 season May 2, and notwithstanding extremely bad weather there was a large crowd in attendance. The place has been put in first-class condition and will without doubt have a prosperous season. Appearing at the vaudeville theatre there are the Three Richardsons, Orth and Fern, Harry Weber, Pero and Wilson, and Bisonet and Newman. Gregg's Imperial Band will give daily concerts. Miss Myrna Sharlow made a most pleasing impression as a soprano soloist. Tony Landenwich in managerial charge insures that the Ferry will be properly conducted. He has a corps of able assistants. The Kentucky Derby, a classic event, which was run May 3 at Churchill Downs, was not the least of the week's amusement offerings.

COMPANIES CLOSING.

Hi Henry's Minstrels, Tuscola, Ill., April 8.

Little Nemo, Chicago, Ill., April 24.

May Stewart, Harrisonburg, Va., April 24.

Eddie Foy, Providence, R. I., April 24.

Olga Verne White Faust company, Benton Harbor, Mich., April 25.

County Sheriff, Newburgh, N. Y., May 1.

Grace Merritt, Milwaukee, Wis., May 1.

Chicago Stock, Pottstown, Pa., May 1.

Mrs. Leslie Carter, Atlantic City, N. J., May 1.

Royal Slave, Spring Valley, Ill., May 2.

Kyrle Bellew, New York city, May 8.

Marie Cahill, Boston, Mass., May 8.

Yorke and Adams, New York city, May 8.

Pat White's Gaiety Girls, New York city, May 8.

Anna Held, New York city, May 1.

Merely Mary Ann, in which Betty Bancroft has been playing the title role, will close at Troy, N. Y., on May 15.

NOTES OF VARIOUS ACTIVITIES.

Evelyn Watson closed a successful season in Philadelphia last week with the Charles K. Champlin Stock company. She played the ingenue, giving excellent performances as Bess Van Buren in The Charity Ball, Juanita in An Old Sweetheart of Mine, and other roles. Her emotional work in Cindy Lane in At Piney Ridge was particularly praiseworthy. Miss Watson has not signed for next season.

Nina Carleton, leading woman, and John Fernlock, heavies and characters, invite joint engagement for the coming season. They may be addressed care this office.

Mrs. Lawrence Coever, wife of Lawrence Coever, now playing the leading part in The Alaskan at the Great Northern Theatre, Chicago, is contemplating taking a trip with friends to a camp in the Maine woods in hopes that it will relieve her rheumatism, from which she has been a sufferer for the past two years.

NEWS FROM CHICAGO.

THE CATDAW DISPLAYS SOME CLEVER ACTING AND AN ELABORATE PRODUCTION.

Two Rex Flights at Bush Temple—Special Production of The Robin Story Scheduled—The Burglar—A Gentleman from Mississippi—Mary Wilcox—May Manning—Gossip.

(Special to The Mirror.)

CHICAGO, May 10.—Our new play and a few new actors were introduced last week. The new play was The Catdaw, by Forrest Halsey and Franklin Postley, which opened at the Bush Temple, under the direction of Mort H. Singer. The new actor was Frederick Burton, who made his first appearance in Chicago as Peter Ogden, in The Fighting Hope. The play was well received and Mr. Burton's work was much commended. The story is a strong one, and the author has made the most of the situations. The Catdaw is a story of Wall street. The Catdaw proved a catch of considerable of a Black Friday order, caught in the determination of a young man who had inherited plenty money to get it all in gold. One of the main characters in the piece, Lew Bainbridge, seems to be a bit of Standard Oil Company, transformed to the stage. This character is called the Spider. He tries to make a company of the millionaire, while that young man is working to discover and punish the spider and catch Wall street sharks, who, with his wife, who left him for a rival fortune, made away with practically thousands of hundreds more. How the spider happened to leave all his millions to the son of his discovered victim is not explained. The "catdaw" was played by Wilton Lackaye and proved a strong role indeed. He was driven to terrible, dramatic possibilities. Mr. Burton being relieved, Harriet Ommen was virtually the leading queen of the cast. Mr. Singer placed the Bainbridge play well on the boards, and eventually he added a laurel to the list already won. Frank E. Aiken, the veteran, gave a fine portrayal of the retired capitalist, and James Neill was very excellent. The four women in the cast, Maud Turney Gordon as Olive Van Clinton, Ethel Clifton as Harriet Van Clinton, the lead; Eleanor Lawson as Mrs. Beaufort, and Allison Skipworth as Anita, were well chosen. Miss Gordon and Miss Clifton exhibit especially good impersonation. William Lamp was good as Lawrence Curtis, William H. Tooker as Stevens, and James Shuttleworth as Willis Walker. The rest was poor, including J. Jack Ellis, Theodore Babcock, Charles E. Fuchsz, George A. Hearn, J. Fred Jones, Ralph Newman, and Phillo Bennett. The play was given a first class production by the Selwyns, and the attendance was good, but it was withdrawn at the end of the week.

Of the two new playlets on the bill at the Bush Temple, one had dramatic merit, The Devil's Choice. Three men connected with a bank have been embezzling from it. The bank examiner is due next day, and they are holding a night meeting, the three, to decide what to do. They decide that it is useless to sacrifice three men when one scapegoat would satisfy the public and depositors. So they agree to draw lots. The one who gets the short piece of paper must be the scapegoat. It is further agreed that circumstances such as danger of some one's turning state's evidence require that the chosen man kill himself. The strips of paper are torn and drawn, making a strong scene. One of the embezzlers gets the short slip twice. The other two leave and as the show curtain falls the man chosen is seen raising the revolver to his temple. Just after the curtain drops a shot is heard. All three parts were well played by Allen Harnane, Willard Feeley and Raymond Wallburn.

A Trip to France proved much less interesting than The Devil's Choice. It had neither the elements nor the exacting writing. The programme at the Bush Temple was completed by a continuance of Dope a second week.

Manager George Kingsbury, of the Chicago Opera House, had a big crowd of professional people at the theatre on Tuesday afternoon, when a special matinee was given for them. Mr. Dizey made a happy little speech.

Railroad excursions to the city are talked of for The Lambs' Gambol at the Auditorium May 20.

William Morris, of the William Morris Vaudeville Circuit, will use the Star and Garter Theatre one week, beginning May 22, with a bill headed by James J. Jeffries. Mr. Morris has secured and is now looking about thirty new theatres for vaudeville in the West and Northwest, including such dramatic houses as the Bijou, Milwaukee; the Bijou, at Minneapolis, and the Grand Opera House, St. Paul.

Tim Murphy succeeds Ethel Barrymore at Powers' in Rupert Hughes' My Boy.

Albert Morrison, who has been leading man at the College the season just passed, has returned to Omaha for his fourth successive Summer engagement in stock there, at the Burwood, as leading man. Eva Leag, who was leading woman with Mr. Morrison when the theatre was opened four years ago, will again be the leading woman this Summer, after an absence of three seasons.

Jay Quigley, of the People's Stock company, has completed his Summer company for Duluth, opening June 7 in When Knighthood Was in Flower. Rodney Ranous and Marie Nelson, the leads at the People's, will head the Duluth company, and it will include Maud Cleveland, Agnes Bilal, Smith Davies, Lafayette McKee, Farrell McKnight, and Marcus Hoefs.

Howard Pew, the widely known manager of Creatore's Band, arrived last week to complete preparations for the opening of the Creatore engagement at White City, and also to arrange for the opening of the concert season at Sans Souci by Marco Vessella's Band, which is also managed by Mr. Pew.

This, the closing week of the season at the Bush Temple, will be marked by a special production of Jesse Lynch Williams' play, The Stolen Story, and in the scene of the newspaper editorial rooms a number of Chicago newspaper men will appear. The production will be made under the auspices of the Newspaper Club and will be a benefit for that organization.

O. L. Hall, of the "Journal," announces that Lincoln J. Carter is writing a new melodrama, to be called The Indian's Secret.

George Klimt and Frank Gazzolo have secured the Academy for stock all of next season and promise a strong new company early in September. They are still meeting with success at the Bijou, where Sapho drew big audiences all last week. John Lane Connor, the able leading man of this stock, did Jean convincingly, and Margaret Neville's Sapho had the merit of sincerity and sane emotion, without melodrama excesses. Nellie Holland's Madame Bettema was exceedingly popular, and Ann Bronaugh was excellent as Alice Dore. Richardson Cotton was good as Decheslette and Lew Hart as Uncle Cesaire.

Jack Wyatt is meeting with much success in his Edmund Day sketch, Northwest.

Impersonations held sway at William Morris' American Music Hall last week, with Julian Eltinge continuing his inimitable women and his elaborate incense dance. Henry Lee did his well-known characters with his usual success. Eugenio Torre, the grand opera singer, was one of the most popular entertainers on the bill, and Memora's feats of memory fully met expectations. Sidney Drew and Billy's Tombstones were a big hit, with Jane Marbury playing the sister charmingly. Sara Lewis did Beatrith nicely, and John Hickey was good as the captain. James J. Morton responded to half a dozen recalls, and Madame Marzella's bird act proved unusually good.

The bill de luxe at the American Music Hall this week is headed by James J. Jeffries, with Collins and Hart, Grace Hazard, and Ed. Latell conspicuous on the list.

Elita Proctor Otis and Trixie Friganza divided the headline honors at the Majestic last week, but Miss Friganza had rather the better of it in the applause, though some of the tipsy act of Miss Otis, Mrs. Bunser's Bun, went very well. The chief trouble was she got tipsy much too early in the act. Miss Friganza's songs and remarks were all popular, and the applause indicated she was one of the hits. Nothing on the bill was apparently more entertaining than the Two Bobs, Bob Adams, the song writer, and Bob Alden, a clever singer and pianist, with an exceptionally pleasing personality. Their burlesque Italians at the close of the act were a big hit. The Piccolo Midgets, Crouch and Welch, Tschernoff Circus, Happy Jack Gardner, Blockson and Burns, and Adams and White in a musical comedietta were other popular acts.

A farce entitled Is Marriage a Failure? closed the season at the College last week. The humorous climaxes got explosions of laughter. Albert Morrison showed just the right note of seriousness for complete success in farce, and played Harry Gordon capitally all the way through. Farrell McKnight showed comedy ability to an unusual degree as Perdie Hardcastle and Smith Davies was excellent as John. Blanch Crozier as Minnie, Camille D'Arcy as Mamie, Jean Adair as Mrs. Hardcastle, and Catherine Padden as Alice were properly in the spirit of the farce.

Master Rice as Buster and Jack Bell as "Tige" pleased crowds of Englewooders at Edward Clifford's successful theatre, the National, last week. Fred Wilson as Gladys the cook was extremely popular, and his specialties were good.

Martin Sheeley's National Opera company did Fra Diavolo at the Marlowe last week with fair success. The voices were good and the climaxes well sung, but other portions of the production were not so satisfactory. Englewooders seem to prefer drama to opera. Ralph Erroll sang Diavolo, Charles Hunt[illegible]

[illegible] Alfredo, Kathryn Hixon, Lady Allcash; Charles Yearsley, Lambe; Gaffney Bennett, Beppo; Ethel Balch, Zerlina; chorus and corps of ballet [illegible] Lee Cherry as Dame; Wanda [illegible], Bertha; Lucia Berry, Lucia; and Edward Fox, Francisco.

An Eastern Prince completes the number of the Prince's persons conspicuously left out. In only one point of its career does it seem to be true to life, and that is the manner in which it was cast. Nearly all of Eastern stock company's best people were used, and the result was a performance of a kind. Most others on the list are dull and stupid, and the whole affair is one of the most amazing exhibitions of bad acting and worse singing that has been seen in Chicago for many months.

The Chicago Girls, of Powell and Mack, have in preparation a new musical comedy, A Knight of Arcady, to be produced Sept. 1. Their Yankee Doodle Boy will be cut again. We dare bet into the music publishing business, and about Christmas Bennett, a successful young Chicago composer, connected with the Thomas Music Company, in charge of the professional department.

The bills this week: Grand Opera House, A Gentleman from Mississippi; Garrick, Mary Manning; Powers', Lady Buccaneer; Colonial, Mrs. Temple's Telegram; The Hayden, Chicago Opera House, Mary Jane's Pa; Hattie Williams, Sweet Kitty Bellairs; Illinois, Sousa's Band; Studebaker, Sousa's Band; Majestic, Mrs. Temple's Telegram; Haymarket, Rose Sydell's London Belles; Bijou, Sapho; Bush Temple, Rex Flights; Criterion, Mrs. Temple's Telegram; Olympic, Rose Sydell's London Belles; Star, Vaudeville; Englewood, Stock; Academy, Stock; Folly, Burlesque; Empire, Burlesque; Gayety, Burlesque; Alhambra, Dora Hollis.

The Traveling Salesman at the Illinois and A Gentleman from Mississippi at the Grand Opera House are drawing. Mary Jane's Pa at the Chicago Opera House is prospering.

At the Majestic this week: Carter De Haven and Flora Parker, John T. Kelly and company, Elsie Ant, the Hanvards, Claude and Fannie Usher, Harry Tsukahara, Hayes and Roberts; Joe Cook and Brother, Charles Bradley, Adelaide Knight and company, and others.

At the Star this week: Van's Minstrels, Flips and Flash, White-Adams company, George Van, Hughes Musical Trio, Primrose Quartette, Lani Brothers.

Edward Stair, of this city, has gone to Seattle to manage a vaudeville theatre there during the exposition.

Charles Cherry will begin an engagement at the Whitney to-night in The Bachelor, and Mary Manning will produce a new play at the Garrick to-night, The Independent Miss Grover, by Mrs. Brenner, wife of a New York architect.

Mr. Libby, the Carmen of The Follies of 1907, is preparing a grand opera act here for vaudeville. It will have a try-out next week under the direction of Mark Lewis, formerly treasurer of the La Salle.

Manager J. H. Stuart, in the city after thirty-five weeks of prosperity with his attractions since last Fall, announced that Mr. Potter would be here in The Hawthorne next season and Mr. McAuley in The Homestead.

The Studebaker is dark for a while on account of improvements behind the scenes. The rigging loft will be elevated fifteen feet and other long needed changes will be made. The Candy Shop is to be the next attraction.

Vaudeville will absorb the Bush Temple Theatre next week for a Summer season.

W. T. Grover succeeds Elmer Rogers as manager of the American Music Hall to-day. Mr. Rogers has returned to New York as William Morris' general manager.

Forest Park opened Saturday and Riverview will open next Wednesday.

OTIS COLBURN.

BOSTON

Grace Van Studdiford—Season Ends Early—Last Week at Many Houses.

BOSTON, May 10.—Now that the Grand Opera House has closed for the Summer, the list of theatres in Boston is still more reduced, and in several cases the closing attraction of the present season is now holding the stage.

Grace Van Studdiford is back in town in comic opera after an absence of three seasons, and she had a hearty greeting at the Hollis when she opened there in The Golden Butterfly to-night. This very quickly took its place among the popular ones of the De Koven-Smith comic opera repertoire, and a good engagement is assured.

May Robson is another firmly established Boston favorite who is back again after a long absence, and was warmly received at the Tremont to-night upon her first appearance in The Rejuvenation of Aunt Mary. The cleverness in character study which she has always displayed is well brought out in this rural comedy, and it promises to have one of the best engagements of the Tremont season.

David Warfield is in his final week at the Majestic, and it is certainly with regret that one sees the announcement of the final performances of The Music Master in Boston.

A Stubborn Cinderella has been given a cordial greeting at the Colonial. This time Mort H. Singer is alone as the producer, and the work is elaborately given in every respect. John Barrymore, Hallie Fisher and Alice Dovey take the honors of the production.

Chauncey Olcott has been so well received at the Boston with his fairy folk-lore play of Ireland, Ragged Robin, that an extension of his engagement has been made, and he will not leave the Boston until 22.

The Runaway Girl still continues to capital business at the Castle Square, and no limit is yet in sight for the engagement, although The Geisha is announced as the next attraction, and is in rehearsal. However, it looks as if it would not be needed for some time. Louise Leharon's admirers are regretting that she does not choose to sing High Society, which Paula Edwardes and Marie Cahill used to give with such unctuous effect.

At the Bowdoin Square the only dramatic stock company left in town presents Rachel Goldstein, giving Charlotte Hunt a chance to play the leading role with great effect. R. G. Edwards proves a great addition in the character of male leads in the important scenes.

The Traveling Salesman still continues to capital business at the Park, and the opening of the fourth week of the run was most auspicious. There was an added interest in the performance to-night, for it was the benefit of the popular young men in the box office—Al. Lothian, treasurer, and Tom Crowell, ticket agent.

Bert Williams, of Williams and Walker; Valerie Bergere, and Clara Belle Jerome divide the honors between them at Keith's this week.

Fred Karno's company in A Music Hall is the leader at the Orpheum, but Jack Lorimer is a very close second. Much interest has been manifested in the prize contest for songs that has been started at the Orpheum.

The Gay Masqueraders are at the Gaiety this week with A Night on Broadway as the attraction. Business still continues here just as excellent as at midseason.

The Yankee Doodle Record Breakers are at the Howard Athenæum and in addition Manager Jay Hunt has added a strong house olio for the week, as usual.

Watson's Burlesquers are at the Columbia again, and the regular house features of special nights are added to increase the popularity.

Double vaudeville shows, including the Manhattan Girls, are the attraction at Austin and Stone's.

The Palace remained closed only a few evenings, and then reopened with a new style of entertainment for this house; pictures, illustrated songs and vaudeville at very popular prices, and the house has been packed ever since.

The Bijou Dream, the Scenic Temple, Premier, Comique, Star, Pastime, Hub and all the other moving picture houses continue with good business and frequent changes of bills.

As Frank Carlos Griffith was in the West with Mrs. Fiske's company, there could be no celebration of his twenty-fifth wedding anniversary last week, but many hearty congratulations were extended by warm personal friends in this city.

There was a wedding in the ranks of The Traveling Salesman. Mark Smith, who plays the leading part, rather surprised some of his friends when it was announced that a marriage was coming. The ceremony was performed at the Cathedral of the Holy Cross and the bride was Anna Muriel Feeney, who has been a member of Marie Cahill's company in The Boys and Betty. She now retires from the stage.

Henry Russell has sailed for Europe to look after more things concerning the new opera company here. The repertoire was announced last week and it was found to be well filled with perennial favorites.

The crusade against stage children has started out again. The latest to suffer was The Traveling Salesman and the business manager was fined $50. The children under age were shipped back to New York at once.

The Queen of the Moulin Rouge will begin its Summer season at the Boston 26, as the Lambs' Gambol is booked for that house 25, and the night before the house will be dark.

The Tremont, also, will have a Summer season with A Broken Idol, produced by B. C. Whitney, as the attraction. Otis Harlan will head the cast and Alice Yorke, Carrie Perkins, and George Richards will be among the players.

Mrs. Eugene Tompkins, widow of Eugene Tompkins, owner of the Boston, sailed for Europe last week on the Canopic, and also upon that steamer were Quincy Kilby, late Mr. Tompkins's chief lieutenant at the Boston, his wife and daughter.

Blanche Walsh showed few traces of her recent illness when she sailed away as one of the leading passengers upon the Ivernia last week.

The exodus of dramatic critics from Boston will soon start. H. T. Parker, of the Transcript, will be the first to start, and he sails 15. E. H. Crosby, of the Post, will be the next.

Mary Shaw is in town this week visiting friends, and she is being much entertained.

Charles E. Ellis, who is now together with the Elliot Dana company, has his home at Hanson station in Plymouth.

Mrs. Mary F. Durfee, mother of Harold F. Durfee, treasurer of the Globe, died last week.

There was much grief at the announcement of the death of Mrs. Emily Pinero Bradbury at her home at Medford Monday last week. She was the wife of James H. Bradbury, the musician, who will always have a favorable place in the hearts of those that went on the stage at the old Howard Athenæum.

Evelyn Nesbit, of Stein Odell's company, was brought into court last week by the humane bodies on the complaint of the Colonial Theatre management to the animals had brought her under the wrath of the law, and a fine of $ was the result.

JAY BENTLEY.

PHILADELPHIA

The Ringlings Do Enormous Business—Regular Houses Fare Well—Notes.

PHILADELPHIA, May 10.—If the seating capacity of the Bingling Brothers' Circus had been a third larger there would have been little difficulty in filling the extra space on account of the downpour of rain on Monday night, after night it was found necessary to erect the big canvas tent with seats and lay down straw to provide room for the crowds. Weather conditions were perfect and were a great relief to the rather unfavorable location of the show. The attendance was certainly deserved, for the features offered by the Ringlings made up a programme of more than ordinary merit.

Whether Philadelphia had had its fill of grand opera for the present season, it is certain that the Von Abrunzzo Italian Grand Opera company, at the Chestnut Street Opera House, was very poorly patronized the past week. It was deserving of a much larger attendance. The several operas given were produced in an attractive manner, acted intelligently and sung with artistic skill, not only by the principals, but also by a well trained chorus, which made up in volume what it lacked in numbers. Ulla Alnert, who has a voice singularly sweet in its lower register and delightfully sympathetic at all ranges, has already developed into a popular favorite here, her work and personality alike appealing to her audiences. The company remains this week, when a change in operas will be given.

E. H. Sothern's week at the Lyric will go on record as one of the most successful of the season at this house. Capacity was played to. It made little difference whether the attraction was If I Were King, which was given on Monday and Thursday nights and Saturday afternoon, or Lord Dundreary, which was produced on Tuesday and Friday nights, or Hamlet, which was the attraction Wednesday night—the box office told the same story—crowded houses. But it remained for Saturday night to smash records. Mr. Sothern and Julia Marlowe appeared in Hamlet. Even standing room was at a premium. The two stars gave a most artistic performance, fully meeting the expectations of their many friends and admirers in this city. Their support was capable throughout, as it was also in the other plays which Mr. Sothern produced during the week. This week, Lulu Glaser in Mlle. Mischief.

John Mason in The Witching Hour is doing a fair business at the Adelphi. The company is practically the same as appeared here earlier in the season. It is one of the best plays we have had this year, and the only regret is that it does not receive the recognition it deserves. It is booked for this and next week.

The Three Twins at the Forrest continues to do a good business. Its engagement has been extended, and will cover this and next week.

The Savoy company will produce Gilbert and Sullivan's opera, Princess Ida, at the Broad on May 13, 14 and 15.

Leo Donelly has ended his vaudeville tour to the Coast and is back home. He is already planning for next season, promising to give us something "better and brighter than ever." Leo can do it if he puts his mind to the task.

It might be well for some of the music publishers to look in upon the Pen and Pencil Club of this city if they are in need of young talent. There are several youngsters there whose acquaintanceship might be cultivated to advantage. Take Edgar M. Dilley, for example. He furnished the words for "Hail Pennsylvania," for the University of Pennsylvania, and it has been the alma mater hymn for that institution for twelve years. If I remember aright he received the munificent sum of $25 for his effort. He followed this with "Bohemia Hall," the club song of the Pen and Pencil Club, and which has been adopted by many other newspaper clubs in the United States. Dilley also wrote the words and music of "Pennsylvania," the "official" song of the Keystone State. His most recent published work is another University of Pennsylvania song, "Ave Pennsylvania," the words of which are by Dr. S. Weir Mitchell, an author of note. One of Dilley's unpublished songs, and which is being sung by his friends in Philadelphia, is "The King and the Pope," the words to which were written by the late Louis N. Megargee (he of "Seen and Heard" fame), who adapted them from the German. Megargee wrote the translation one day on the shirt front of another newspaper man, "Jim" Campbell, and it is now one of the curiosities of the Philadelphia Pen and Pencil Club—I mean the shirt front. The song is used by Mr. Dilley in his romantic novel, "Solonika," and formed the motif for his work.

The direction of the Municipal Band this season will again be under the leadership of A. Frank Bergey, who has just been awarded the contract for a band of forty-five pieces for $12,000. Bergey was the highest bidder for the contract, but the excellent work accomplished last Summer counted in his favor. The contract calls for ninety concerts, which will be given in the local public squares and parks.

The auction sale of seats and boxes for the Lambs' Star Gambol will be held at the Garrick Theatre Thursday, May 20, at four p.m. There promises to be an immense demand and some high bidding is looked for. The visitors will not reach here until about seven p.m., Wednesday, May 26, as they are booked for a matinee performance in Brooklyn the afternoon of that date. They will at once be marshalled into some sort of parade formation, headed by the Victor Herbert Band of fifty pieces, and march to the Philadelphia Opera House, where they will hold forth. Judging from the arrangements which have been made, the Lambs will find that Philadelphia is not so slow after all.

The Ninth and Arch Streets Dime Museum has closed for the season and will not reopen until late in August.

Madam Butterfly, by the English Opera company, follows Lulu Glaser in Mlle. Mischief at the Lyric next week.

Beverly of Graustark comes to the Adelphi at the conclusion of John Mason's engagement in The Witching Hour May 17. Jessie Busley is the star.

Lottie Williams is at the National this week in Tennessee Tess. A big business is expected, as Miss Williams has long been very popular in this city. Married for Money did a fair business last week.

The Girl from Yama arrived at the Walnut last Monday evening, and seems to have made a hit. She is being well patronized, and is pleasing her audiences. It is one of those light "musical things" which depend wholly upon the character of its production, the number of attractive girls who can sing and dance, comedians who can amuse, and singers who can sing. None of these is lacking in The Girl from Yama, and, in addition, there is some bright music of the "catchy" sort. It remains as the attraction at the Walnut this week.

The Lottery of Love, which has not been seen here in recent years, was successfully produced at the Chestnut Street Theatre last week by the Orpheum Players. As usual, the audiences were large. The play was well cast, practically all of the company's leading members having parts of more or less importance. This week, The Iron Master.

A rumor is current here that Henry W. Savage has offered a contract to Kathlene MacDonnell, of the Orpheum Players, for a part in one of his road companies. It is understood that she has declined the offer, preferring to remain in Philadelphia.

Business at the vaudeville and moving picture houses continued big last week. Their bills were unusually attractive, as if to offset the circus. The Grand, Park, Lubin's Palace, the Liberty, Girard Avenue, and other houses all reported that they were playing to capacity. Most of them did; others did not, especially the smaller ones, where the bills are less attractive than those whose names have been mentioned. As a matter of fact, the Philadelphia public now wants some vaudeville with moving pictures, and it is going where it gets the most for its money, even if the admission is only 5 or 10 cents. The sooner the houses which present only moving pictures recognise this fact the better off they will be.

The combination of burlesque and vaudeville still proves a drawing card. The Casino, with The Bowery Burlesquers, had no reason to complain of the attendance, while the Gayety, with Rose Sydell and her London Belles, also did well. The Trocadero presented The Washington Society Girls and Zallah, a sensational dancer, to full houses. The Bijou had a winner in Miner's Merry Burlesquers. This week The Golden Crook Extravaganza company comes to the Casino. The Merry Maidens to the Bijou, and Andy Lewis and his Mardi Gras Beauties to the Gayety, while the Trocadero has Fatima and The Star Show Girls.

The Boy and the Girl, with Marie Dressler at its head, was to have opened at the Garrick for a run to-night, but we are told that Miss Dressler's dresses have been held up at the New York Customs House, so the production will not be produced until next Thursday evening. The piece is on the bills as Richard Carle's "Summer song show." John E. Henshaw heads the supporting cast.

Maybe the Keith management did not know it had the circus to contend with last week, and maybe again it did. At any rate it offered a programme that the "regulars" could not resist. The result being full houses wire a day. There was Yip Yip Yaphank, one of the best of diverting vaude, to be in Philadelphia a somewhat because he evokes genuine humor; Fern Watson a harpist, which attracted children by the thousand; Lillian Shaw, the impersonator, who has a clever act, Indeed Work that when so many popular Irish ballads are on the American stage to-day; the Dublin Bell-air Troupe of acrobats in their really wonderful carriage act, and many others, all especially to please, which they did. It was a great bill and fully appreciated by large audiences.

JAMES E. STARR.

WASHINGTON

Summer Opera Thrives—Graustark—The Columbia Players—Theatrical News.

WASHINGTON, May 10.—Helen Bertelle, Fauvel's operatic version of John Luther Long's Japanese story, is the attraction this week at the Belasco. The play, presented by an excellent company of English players under the management of Mrs. Fiske, opened to a large and appreciative audience on Monday night. Adelaide Fairweather has the leading role in the presentation, display of costumes and scenery. Other players are Ethel Wright, Miss Dunsmuir, Miss Jones, Julia Pleasants, Gilley Chantry, Henry Taylor, Arthur Dunn, Alfred Smith, and Frederick Bartlett. Next week comes a return engagement of John Mason in The Witching Hour.

The opening week of the Aborn Summer opera season at the National Theatre, with Robin Hood, was in every way a bright beginning. The audience were more than pleased with the admirable company and splendid performances. To-night the audience is to settle one of the longest and most exciting of the Verdi operas, Ernani, in modern form. The company, which is excellently supported with the following cast: Duke of Segovia, William Broaus West; Alfonso, Forrest Huff; Ernani, Howard Chambers; Lopez, John Phillips; Colonna, Sol Solomon; Count, George H. Frothingham; Abbot, Charles W. Phillips; Young Retainer, Dolores Pilot; Don Ruiz, Walter Hapgood; Inez, Bell, and Jessie, Louise Dorr. Next week, The Mikado.

The second week of the successful Columbia Players at the Columbia Theatre attracts a large audience that extend warm praise for the very commendable and artistic performance of The Little Minister, in which Julia Dean scores a most pleasing success as Lady Babbie. The company is again strongly cast and suited to the parts assigned them. Most favorable comment attends the work of Alexander Calvert as Gavin Dishart, Thomas Chatterton as Captain Halliwell, Frederick A. Thompson as Rob Dow, William H. Qualey as Silva Tosh, Alexander F. Frank as Lord Rintoul, Ethel Wright as Micah Dow, Ruth D. Blake as Felice, Alice Parks Warren as Jean, and Clara Sidney as Nannie Webster. Managers Mohrstadt and Harper have given the play an admirable cast setting from the hands of George Ray Wilson, the new scenic artist. Next week, Brandy Mary Ann.

Graustark, with Gertrude Perry as the Princess Yetive and Alfred Britton as Grenfall Lorry, opens at the Academy of Music to a large audience. It is vividly improved with this standard stage dramatization of George Barr McCutcheon's famous story. A notably proficient company includes H. G. Taylor, Edwin Malvin, W. A. Howell, Charles Bowe, Frank Howson, Norman Millard, John Burton, Smith Chaffee, Jane Lothian, and Gladys Thorp. Next week, Rose Melville in Sis Hopkins.

Chase's attractive bill for the current week presents Clinton R. Lloyd in A Night with the Poets, Mr. Hymack, the clairvoyant comedian; the Milanos Trio, McKay and Cantwell in On the Great White Way, Katie Rooney, the singing comedienne; Milt. Wood, the dancer; the Four Elsons, and the vitagraph. Next week, for the closing week of the season, the headliners will be Velia, Eva Taylor and company, and Nat Wills.

Washington Loop Park opens for the season May 22. Arthur B. Benson, press representative of the Belasco Theatre, has been engaged to occupy the same position at Loop Park this Summer. Manager Charles J. Gaudelfinger, who arrived here from Philadelphia during the week to prepare for the opening, issued his first pass for the season, made out to President Taft and party. This pass, which was made in Philadelphia, is designed and colored by hand. Across the face of the pass are the figures 1909. All the words and figures are shadowed or outlined in white and gold leaf. At the back of the card is printed the list of attractions to which the pass gives complimentary entrance. The card is slipped into a very handsome morocco case. On the opposite side, on black seal leather, is stamped in gold, "Hon. William H. Taft."

The attractions at the burlesque houses opening strong to-day are C. B. Arnold's Pals and Follies company, at the Gayety; The Smart Set in The Block Politician, at the Lyceum. Next week's announcements include: The Gayety, The Bowery Burlesquers; the Lyceum, Octoroon Burlesquers.

Fred Mosk is representative manager for the Messrs. Aborn during the opera season at the National Theatre. Mr. Mosk is also looking after the details of the forthcoming Lambs' Gambol, which occurs at the National Theatre the afternoon of May 27.

Owing to the continuation of the season of The Round Up, Orme Caldara, of that company, has been unable to report for duty with the Columbia Players in this city. He is scheduled, however, for early appearance as leading man with the home company.

Washington had a rare musical treat Friday afternoon, when the Paulist Chorister Society gave its first concert before Mrs. Taft and a large and distinguished audience at the National Theatre. The society contains one hundred and fifty voices. The concert was given in the interest of the works of poor churches.

Cora B. Shreve will present her remarkable juvenile performers in her annual dancing May Festival at Chase's, May 27 and 29, when will be introduced Miss Shreve's new spectacle, The Flowers' Serenade.

Ringling Brothers' Circus spread their white tents to-day for four performances with capacity attendance, both afternoon and night.

JOHN T. WARDE.

PITTSBURGH

The Man Who Stood Still Attracts at the Nixon—Nance O'Neil—General News.

PITTSBURGH, May 10.—The Man Who Stood Still is a strong play, and appealed to a large audience at the Nixon to-night. Louis Mann plays his usual mature role in a consummate manner and is assisted by a splendid company, including Matilde Cottrelly, Robert A. Fischer, Leslie Bassett, H. A. La Motte, John Charles, Frank Julius, Lillian Sinnett, Gladys Matvern, Emily Ann Wellman, and Corinne Malvern. The game of pinochle played by Messrs. Mann and Fischer is a clever and laughable piece of work and is a feature of the play. Brewster's Millions will close the regular season of this house next week. Next Monday night's performance will be for the benefit of the local Port of The Flying Squadron.

That seemingly perennial play, East Lynne, drew a very large audience to the Alvin to-night and caused many tears to be shed, as usual. It was played by a somewhat mediocre company and fairly staged. Next week, Babes in Toyland.

The Grand offered the following programme to-day: Nance O'Neil and company presented $1,000 Reward, Willy Pantzer Troupe, Edmond Stanley and company in a sketch, Love's Garden; John E. Hazzard, Mr. and Mrs. Frederic Voelker, Mr. and Mrs. Mark Murphy, Zeno, Jordan and Zeno, Arlington Four, Harry Breen, and moving pictures. The Harry Davis Stock company will replace vaudeville at this house about June 7.

Blaney's Empire offers the following bill: Malvern Troupe, Musical Ball Boys, Curran and Milton, Olive Crane, Rogers and St. Clair, and moving pictures.

Fred Irwin's Majesties proved to be one of the best burlesque aggregations which has been hooked at the Gayety this season, and will remain another week. The Jersey Lilies will bloom the following week.

Harry Williams' Academy, where the Innocent Maids are basking, will end its season this week.

The Burns-Johnson moving pictures is the bill at the Bijou for this week, and the coming week will be devoted to Italian and Yiddish plays.

The new Kenyon Theatre, on Federal street, North Side, formerly Allegheny, is nearly completed, and promises to be a very pretty and comfortable playhouse. Its policy still remains unannounced.

Vaudeville and moving pictures is the bill at the Duquesne.

The Lambs' Star Gambol will be held at the Nixon on Friday night, May 28, and the scale of prices will range from $1 to $5 a seat.

The annual Horse Show will open at Duquesne Garden on Wednesday night for the balance of the week.

Kennywood and Southern Parks were opened yesterday.

ALBERT S. L. HEWES.

CINCINNATI

Only Two Houses Presenting Their Regular Bills—General News.

CINCINNATI, May 10.—The Columbia and People's are now the only theatres presenting their regular Winter bills. Of the moving picture theatres the Auditorium has closed for the Summer, but the Walnut and Olympic have entered the field for a supplementary season that will be continued as long as profitable.

Last week at the Columbia were Eva Fay, Hughes Musical Trio, Fields' Nine Nonpareils, Ray Cox, Howard Truesdell and company, O'Dell and Kinley, Will

Rogers and Violet King. This week's bill includes Sam Chip and Mary Marble, Mazie King and dancers, Lily Lena, Ed Levine, Mack and Marcus, the Three Renards, McNish and Penfold, and Caron and Farnum.

Roger Imhoff and the Empire Show are at People's for a return engagement and are doing well for so late in the year.

Vessella's Band inaugurates the Summer season of concerts at the Zoo, with daily performances this week. Chester Park also opened for the Summer yesterday, with numerous new attractions and a good vaudeville bill.

H. A. SUTTON.

BALTIMORE

New Play at Albaugh's—Louis James in Peer Gynt—Vaudeville and Pictures.

BALTIMORE, May 10.—A Game of Love, a new play by Frederico Mariani, will be seen at Albaugh's Theatre to-night for the first time on any stage. In the cast are E. J. Ratcliffe, Josephine Lovett, Sheldon Lewis, Florence Lester, William Norton, Gertrude Berkeley, Charles D. Herrman, Frederick W. Strong, Harry de Lorraux and Foster Hackett.

Louis James, supported by Aphie James, will begin a week at Ford's to-night, offering Ibsen's Peer Gynt. Mr. James has purchased the entire Mansfield production of the play and will offer it here with Grieg's musical setting.

Much interest is being exhibited in the Lambs' Gambol, which will be held at Ford's on May 27. Seats will be sold by auction.

Rose Melville, always popular here, will entertain patrons of the Auditorium all the week in Sis Hopkins.

At the Maryland Annette Kellermann, James Young, with Catherine Calvert and company; the Dunbar-Bedray Troupe, Kelmar and Brown, Arthur Huston, Paul Le Croix, and Hilda Hawthorne make up a very strong bill for the coming week. In addition the kinetograph pictures will be seen.

The Holliday Street, Blaney's, and the Victoria theatres will all offer good vaudeville and motion pictures for a ten-cent admission.

The Bowery Burlesquers, headed by Ben Jansen, who is popular here, will doubtless do a good business at the Gayety, where they open to-night.

Moving pictures continue to draw well at the Lexington and the Dixie, and on May 29 the Academy of Music will inaugurate a Summer season of this popular kind of entertainment, with a mixture of vaudeville turns. Prices of admission will be very low.

ST. LOUIS

The Closing Season—Summer Attractions Make Their Appearance—Notes.

ST. LOUIS, May 10.—The Summer attractions are rapidly crowding out the regular bills in point of popularity. The Garrick, at the conclusion of Mrs. Fiske's engagement last week, became the home of Lyman Howe's moving pictures and for a time two performances a day will be given.

At the Suburban next Sunday evening, May 16, Julia Heinz will open that resort with Salomy Jane. Lillian Herlein, a prima donna, will be an added feature. On the same evening, the West End Heights Theatre will open, with Rice and Cady in The Rogers Brothers in Washington as the attraction.

Barnum and Bailey's Circus did an excellent business during its stay here.

At the Delmar Gardens Natiello's Band is the attraction.

Forest Park Highlands offers vaudeville entertainment, including Cavallo's Band and Caroline Ehrmann.

Last week English Poynter's Stock company drew its season at the Imperial to a close in a "blaze of glory" with a splendid production of Lena Rivers. During their stay Miss Poynter and her company have become extremely popular.

The burlesque attraction at the Standard is the Privolities of 1908, and that at the Gayety the Rentz-Santley company. Both opened to good business.

The vaudeville houses are offering excellent Summer bills to good patronage.

IN BROOKLYN THEATRES.

At the Broadway Theatre this week the attraction is The Queen of the Moulin Rouge, with Hattie Forsythe and a strong supporting company. Next week, Louis Mann in The Man Who Stood Still.

The Abern company at the Grand Opera House present two attractive operas this week, in Carmen on Monday, Tuesday and Wednesday nights, and La Traviata Thursday, Friday and Saturday nights. Several favorites returned to the company this week. Important among them are Blanche Rae Edwards, a Brooklyn girl; Homer Lind, who scored last season with the company; George Shields, and Bertha Shalek. Others in the cast are Lois Ewell and Umberto Sacchetti. Next week, Hoffmann's Love Tales and Lucia di Lammermoor.

Shore Acres is very attractively revived this week at the Majestic Theatre by a strong company, including Archie Boyd, who gives a delightful portrayal of Uncle Nat. Others in the cast are Nellie Miller, I. P. Shultz, Annie Marston, Blanche Atwood, Mabel Walsh, Charles Garrand, Roland Wallace, J. D. Walsh and Charles Clifton. Next week, Cecil Spooner in My Partner's Girl.

Cecil Spooner appears this week at the Folly Theatre in a repertoire of her well known plays. A new play entitled The Terror will be seen for the first time here for a performance only, on Wednesday night. The Girl and the Detective, The Dandy and the King, and The Girl from Texas are the other plays for the week. The German Opera company to The Merry Widow next week.

STOCK COMPANIES.

A revival of Our New Minister is the offering this week by the Payton Players at the Lee Avenue Theatre, and no better selection could have been made. Louis Leon Hall handles the title-role with painstaking attention to the fine parts of the character. Minna Phillips is a charming and convincing heroine. Claude Payton, Lee Sterrett, Joseph Girard, Grace Fox, who is especially good this week, Albert O. Warburg, and Charlotte Wade Daniels were in their respective roles. Next week, Alice of Old Vincennes.

The Greenpoint company is doing good work this week in The Bachelor's Honeymoon. At the opening performance Monday afternoon the house fairly shook with enthusiasm and the roars of laughter drowned many of the lines of the comedy. G. A. Forbes is very funny as Benjamin Bachelor, and Emelie Melville scores as the sister; Jessie McAllister, a good Juno, loses none of the opportunities of the part. The twins are admirably played by the Misses Martin and Brabam. A bit of fine acting that stands out prominently is the Stephen Howson of Charles Seafield. Ben F. Wilson and the other favorites shared in the success. Next week, In the Bishop's Carriage.

BURLESQUE.

Sam A. Scribner's Big Show, which drew capacity audiences all last week at the Star Theatre, and gave an excellent bill, is appearing this week at the Gayety Theatre. The special feature of the olio is Bedini and Arthur.

Bob Manchester's Crackerjacks appear this week at the Star Theatre in two very amusing musical sketches. In the olio are Rubi Lovel, Billy Hart, Bowman Brothers, Bessie Pardee, and La Belle Marie and dancing girls. The special feature is the Four Musenteers.

An elaborate extravaganza, with a big chorus and a strong cast, is offered this week by Harry Bryant's company at the Olympic Theatre. Gee Whiz is the name of the comedy presented, and Fred Wycoff, who is its author, plays the principal part. Harry Bryant is seen in his tramp imitations, and the principal feature of the olio is the Buck Brothers in a high bounding act.

The Washington Society Girls appear this week at the Empire Theatre in two burlesques, The New York Tombs and Hey and Schmulky. The olio includes Marion and Thompson, Smith and Champion, and the White City Four. Next week, The Star Show Girls.

SEASIDE AMUSEMENTS.

On next Saturday, May 15, Coney Island will start its season with nearly all the amusement places prepared for the Summer crowds. Luna Park, with its eighteen new shows, will present a more attractive appearance than ever. Eight carloads of red and white paint have been used to brighten up the buildings, and the thirty-two acres covering the park area will become the most picturesque amusement place in the world. One of the new features will demonstrate the value of the wireless system at sea. The rescue of a stranded yacht and its passengers will be seen, and Jack Binns, hero of the "Republic" disaster, will be in charge of the wireless apparatus. Another new and realistic show is called The Wrath of God, and it depicts the destruction of a mining town.

Dreamland Park, beautifully situated with its long stretch of beach facing the ocean, will open Saturday, and will hardly be recognized by old visitors so changed and improved has it become. Manager S. W. Gumperts visited the park last Sunday and inspected the new buildings. He was very cheerful and predicts that the coming season will be the most prosperous in the history of Dreamland Park. Every square foot of the park has been improved. Bostock's Arena, which is one of its main attractions, will have two new entrances to accommodate the crowds.

It is estimated that one hundred thousand persons visited Coney Island last Sunday, and, although the fog was thick and the air cold, the cars continued to carry the crowds on Surf Avenue all day long.

Henderson's Music Hall was open and entertained large audiences with this bill: Carlo's Circus, Yale and Simpson, Harler-Wilkes and company, Coulter and Wilson, O'Neil Trio, Lane and Lane, Gresham Comedy Four, Three Harcosts, Bandy and Fields, and the La Belles.

THE RECORD OF DEATHS.

Arthur William Gregory.

Arthur William Gregory, a veteran actor, died April 10 at the home of his son, Harold B. Gregory, in East Orange, N. J., aged sixty-four years. He had not been in good health for many months. Early in his career Mr. Gregory appeared with Edwin Forrest, Lawrence Barrett, Edwin Booth, Joseph Jefferson, William Florence, the elder Sothern, Charlotte Cushman, and many other noted players. He was at one time a member of the Meech Brothers' stock company in Buffalo, and for several years was a stage manager for Daniel Frohman. For eight years he was under the management of Frederick Wright. Mr. Gregory's father was Arthur Vaughan Gregory, a noted English actor, who came to this country when the boy was ten years old. Mr. Gregory is survived by his wife and three sons.

Notes.

Charles Warren Stoddard, the author, who died at Monterey, Cal., April 24, for a short time in his youth was an actor, retiring after he had become convinced that it was a profession to which he was not suited. Mr. Stoddard was sixty-five years old, and a prolific and versatile writer.

John H. Buckingham, who for many years served as ticket seller or doorkeeper in several Baltimore and Washington theatres, died at the home of his son, John H. Buckingham, Jr., in Washington, March 28, aged eighty-one years. The veteran doorkeeper was well known and popular in the profession, although he had been confined to his home for the past year. At the time of the assassination of President Lincoln Mr. Buckingham was doorkeeper at Ford's Theatre.

Walter S. Mathews died at his home in Louisville, Ky., April 14, of heart trouble. He was an actor of some talent, having toured at the head of his own company, playing Richard III, Othello, and Macbeth. For several seasons he appeared with Thomas Keene, and for one season later played Romeo to the Juliet of Margaret Mather. He coached Thais Lawton, prior to her debut, and appeared prominently in her support. About two years ago, at the end of a tour of the South Atlantic States, the condition of his health compelled his retirement. Mr. Mathews was forty-five years old, and is survived by a wife, a daughter, two brothers and two sisters.

Anna Sellers Buck died suddenly at her home, 220 North Eighth Street, Philadelphia, May 4, after an illness of four days. Mrs. Buck had been identified in theatrical life for many years both as a singer and actress. She began her professional career with the Caroline Richings Opera company and toured throughout the country with that organization. Following this came engagements with such artists as Dion Boucicault, James A. Herne, Sheridan, Robert Mantell, James H. Wallick, Emma Abbot company, Jennie Winston and many others. Mrs. Buck was also a member of the famous Gammon Stock company of Philadelphia, then the home of some of the most brilliant stars of to-day. She is survived by her husband, Jerome A. Buck, the well-known Philadelphia costumer, and her daughter, professionally known as Kathryn Thayer.

Oswald Roberts, an English actor, who had been playing Colonel Redmond in The Sheriff of Angel Gulch on tour, committed suicide by shooting at a hotel in Philadelphia, April 14. He had been playing the role for three weeks, his previous engagement having been with Sure Shot Sam. He was thirty-eight years old, and his home was in Liverpool, England. Despondency arising from his inability to achieve his ambition to portray important Shakespearean roles is supposed to have caused his act.

Joe Bracewell, a veteran comedian, well known in England at one time, died at Green, near Lytham, England, April 13, in his seventy-first year. Earlier in his career he had been associated with Irving, Bancroft, Hare, and Brough, and had played important roles in Charles Calvert's Shakespearean revivals at Manchester, England. His Micawber in David Copperfield was one of his best interpretations.

Harry C. Todd, who in the past forty years had filled positions in the theatrical profession as actor, manager, advance agent, etc., died in Toronto, Can., April 8, of gastritis. He was fifty-five years old. In 1887 he was a member of the Holman Opera company, and since then has appeared with Ada Gray, Lost in New York, Robert McWade, Washburn and Stetson's Uncle Tom's Cabin companies and stock companies in Cleveland, Ohio, and Fort Wayne. When ill health compelled his retirement he accepted the position of doorkeeper at the Grand Opera House, Toronto. The Bill Posters' Union, of which Mr. Todd was a member, had charge of the funeral. Mr. Todd is survived by a fourteen-year-old son and a brother, William Elliott Todd, of Chicago.

Charles J. Carroll, a retired theatrical manager, died April 14 at his home, 444 De Kalb Avenue, Brooklyn, aged fifty years. He is survived by a widow.

John Davidson, a well-known English poet and playwright, committed suicide recently. He was fifty-two years of age, having been born at Barrhead, Renfrewshire, in 1857, the son of a minister of the Evangelical Union. Among his plays were: Bruce, a chronicle play; Scaramouch in Naxos, Godfrida, and The Children of the King. The latter he adapted from the German, and it was produced elaborately in London in 1897 with a cast including Dion B. Boucicault, Martin Harvey, and Claude Lafras.

Frederick Wilson, the manager of Miner's Bowery Theatre, Newark, N. J., died suddenly from a stroke of apoplexy at his home in that city, 27 Thirteenth Avenue, April 24. Mr. Wilson had just returned from a visit to Atlantic City to recuperate from an attack of muscular rheumatism. He was forty years of age, and is survived by a widow and a thirteen-year-old son.

Mrs. Anna C. Graves, the wife of Alfred A. Graves and the mother of Louise Lewis Parnum (Mrs. Marshall Parnum), died at her home in Minneapolis recently, after an illness of one year. Mrs. Graves, who was fifty-seven years of age, had resided in Minneapolis for thirty years. She was a member of Gethsemane Church, and was active and generous in charitable works. Besides her husband and daughter she is survived by a son, Arthur Graves, and a brother and sister.

Mrs. C. W. Hunter, an only sister of Edwin Mordant, died after a short illness of typhoid fever, at the home of her mother in Easton, Md., on April 19.

Mrs. Catherine Cameron died at her home in this city, 350 West Forty-second Street, April 22, of pneumonia. Mrs. Cameron, who was seventy-one years of age, was the mother of Hugh Cameron, a well-known actor now a member of the cast of Going Some at the Belasco Theatre.

Mrs. William Sadler, the wife of "Billy" Sadler, a comedian, died at her home in Buffalo last week, aged thirty-five years.

George W. Kerr, a well-known actor of ability, died April 20, aged forty-four years. The roles in which he was most recently seen include that of Robert Dalton in Lil'l Mose, a part which he originated; Mayor Wise and Alkali Ike in Spotless Town, Milo Hankins in Shadowed by Three, and a leading role in P. Aug. Anderson's The Curse of Drink.

Mrs. Josephine Miller Clarke, who, in addition to having been the author of several books for children, had collaborated in the preparation of several plays, died of apoplexy April 20, at her home in West Orange, N. J. She was fifty-five years old.

Colonel T. J. Crosby, father of Catherine Countiss, died at Denison, Tex., recently. He was a pioneer of Texas.

C. Frederick Voss, a well-known bandmaster and leader of Voss' Band, died at his home in Newark, N. J., May 1, aged sixty-six years.

George Hampton Crosman, the father of Henrietta Crosman, died in this city May 1, at the age of seventy-two.

W. H. Seach, managing owner of the Soo Ontario Theatre, died on April 28 at Sault Ste. Marie, Mich., after a lingering illness. He was formerly manager of the Soo Michigan Opera House.

Herve P. McKone, who died at South Bend, Ind., on April 29, was the son of Thomas McKone, of the South Bend Poster Printing Company. He was born in St. Paul, Minn.

Madame Johanna Poehlman, who died at Lebanon, O., on April 30, sang contralto roles at the Metropolitan for four years, but was not seen there for the past three seasons. She recently underwent an operation for cancer.

Agnes Beatrice Bernard, the infant daughter of Mr. and Mrs. Joseph E. Bernard, died at "Cosy Nook," Zion, N. J., on April 30. Interment was in St. Michael's Cemetery, Hopewell, N. J.

Joachim Andersen, the composer and conductor, died in Copenhagen, Denmark, May 2. He leaves a widow, who was Sarah D. Watson, of New York.

GOSSIP.

Katherine De Barry, who played Aunt Rose in Mrs. Carter's special matinee of Zaza at Atlantic City May 1, has signed to play the character roles with the Harry Davis Stock company at the Grand Opera House, Pittsburgh, Pa., for the Summer season.

John J. Murray, manager of the Warren, Ohio, Opera house, has closed a season which, he states, represents the best line of attractions that he has ever had and the best business that he has had in ten years, which proves that it pays for a theatre manager to book the best line of attractions.

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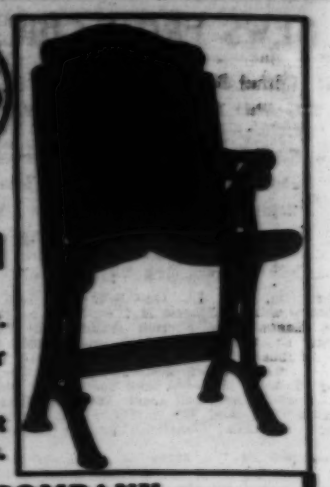

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WOMEN.

Alpine, Mahlon, Sylvia Alpin, Maude Allen, Corah Adams, May Anderson, Belle Ashlyn, Jennie Atchison, Elsa Anderson, Virginia Anderson, Adra Alaniss, Mrs. L. R. Atwood, Mary Angelus, Violet Allen, Charlotte Allen, Thelma Tander.

Bates, Edna, Lenora Bradley, Elsie Bates, Jennie Buckley, Mrs. Walter D. Bottis, Annie M. Berlien, Elsie Baker, Margaret Blake, Marion Bray, Yolande Bugbee, Kathryn M. Brand, Brownie Billings, Marguerite Barry, Alice Baxter, Marion Beckert, Mabel Brownell, Mrs. J. H. Benner, Winifred Burgess, Eugenia Bannerer, Elizabeth Brice, Mrs. J. S. Barnes, Geneva Bantwell, Gwendolyn Brand, Henrietta Brown, Mrs. Evan G. Baldwin, Cecil A. Burton.

Covert, Maude, Florence Craig, Edythe Chapman, Mrs. E. H. Cahill, Frances Cameron, Anna Carson, Josephine Cole, Mrs. Brandon Courtney, Laura H. Crews, Madge C. Cook, Marguerite Carlin, Hortense Clement, Lottie L. Court, Ethel Clifton, Patsy Campbell, Florence Crosby, Helen Carlton, Mrs. M. R. Curtis, Gertrude Claire, Mattie Crofts, Edith Crofton, De Angi, Morris, Mrs. Wm. Dale, Rose C. Darling, Grace Dare, Amy Dale, Mrs. H. K. Dodson, Rita Davis, Elsie Delmar, Ellen Dore, Drina De Wolfe, Mabel Day, Dorothy W. Dunn, Dotty Dale, Diana Dewar, Ethel B. Desmonbora, Dickie Delara, Mrs. M. D'Arcy.

Elino, Monta, Rose Evens, Ella Elister, Gertrude Eddington, Isabelle Evanson, Louise Everts, Sadie Emerton.

Friary, Julia, Wilhelma Francis, Florence Francis, Minnie Fuller, Genevieve Florence, Maggie Fielding, Virginia Forbes.

George, Ella, Annie Gibbs, Alberta Gallatin, Edith Girwin, Grace Griswold, Marie Gower, Maude Gilbert, Amelia Gardner, Mildred Grover, Maud Granton.

Harrison, Rosamond, Nina Herbert, Minerva Hangores, Margaret Hagaan, Alice Hoover, Flossie Hope, Ethel Hulme, Beth Hartness, Mrs. L. G. Horn, Mrs. Roy Hollingshead, Grace Huntington, Violet Holland, Charlotte Hogan, Clara M. Hammer, Mary C. Henderson, Mary Hawes.

Jones, Jessie, Mae Joyce, Mme. Jata.

Kean, Paula, Mrs. Chas. Kinsley, Josephine M. Knell, Mattie Kean, Viola Kraft, Kathryn Kidder, Florence J. Kipp.

Lyons, Mara, Jeffreys Lewis, Nina Lawrence, Carrie Lamont, Hattie B. Ladd, May La Rue, Grace Lind, Arline La Crosse, Ruth Langdon, Ada Lewis, Mamie Lister, Grace Lloyd, Minnie Lane, Vivian Leone.

Millward, Edith, Bee Marrow, Sadie Martinot, Mary E. Moody, Blanche Moulton, Henrietta L. Morrison, Edith Mason, Mrs. S. M. Minnes, Alice Mortlock, Alma Miller, Irene Manning, Rosa R. Morrison, Vida Millnes, Gertrude A. Morrell.

Niles, Virginia, Mrs. Wm. Norton, Jeannette Nelson, Mrs. Hale Norcross, Evelyn Neiman, Katheryn Nelson.

Price, Emily, Madeline Payne, Lucy Porter, Bernice Porter, Salome Park, Mabel Pennock, Virginia Pearson.

Quintell, Minnie Mai, Sarah J. Quinn.

Roth, Katherine, Meta Rogers, Edna Reming, Olivia Rand, Ada Rehan, Mae Reardon, Georgia Russell, Bertha N. Russell, Florence R. Racey, Ada Robison, Ethel Ricketts, Helen Robertson, Rachel Renard, Dorothea Read, Margaret Elker, Gertrude Rutledge, Jennie Reiser, Claudia Rodgers, Laura Russell, Millie Ryan.

Singer, Helen, Pauline L. Saxbys, Rosie Street, Ella Schafer, Beth Summerville, Virginia Sturgis, Mary Stockwell, Anne Sutherland, Mrs. T. D. Sullivan, Mrs. M. Shelby, Blanche Stone, Maude C. Shaw, Lillian Shirley, Grace Phyllis Sherwood, Mildred Stokes, Ethel Smith.

Trescott, Virginia D., Helen Taylor, Gertrude Thurston.

Vicia, Josephine, Mrs. Jack Vernon, Mrs. Robert Vaughn, Mrs. H. Van Amber, Katherine Vincent, Agnaita Valdes, Louise Valentine.

Winslow, Leah, Grace V. Walsh, Queenie Wilson, Frankie Wilson, Dorothy Webster, Jean C. Ward, Mrs. M. L. Wayland, Beatrice Webster, Mabel F. White, Alice Washburn, Rose Williams, Louise Wolf, Minnie Williams, Helene Wilson, Zenaide Williams, Bertana Wilson, Helene L. Ward, Esther Wallace, Vinnie Wallace, Olive West.

Young, Florence Lake.

MEN.

Adams, W. H., Jack Adolf, Max A. Arnold, H. D. Allen, Ed. R. Adams.

Bryce, Jno., Jas. M. Brophy, J. A. Braidwood, Harry Beresford, Julius Buckbinder, Jno. J. Braham, F. S. Beresford, Robt. Buchanan, Edwin Barker, Ralph Bell, H. B. Butler, Ormond Butler, Jas. B. Bradley, Hugo Benton, Colin Bryce, Nick Basil, S. E. Bennington, Lawrence Brooke.

Clark, J. Leonard, Eric A. Clarke, Harry Crawley, Frank Carmen, Stephen J. Cumelius, C. Victor Colwell, J. P. Clark, Clinton Clay, F. C. Cooper, H. R. Cory, Jack Collins, Jim Cruze, M. B. Curtis, Robt. F. Chandler, Maurice Cass, Jno. Charles, Jack G. Cantor, Ed. Corrigan, Frank J. Currier, Beaumont Claxton, Harry M. Collins.

Du Bois, Carlos, Byron Douglas, J. S. Dodge, Maurice Darcy, Wm. Dortin, Paul A. Dresier, Adam Dockray, Chas. Dickson, Wm. Dillon, Jos. C. Drum, Leander De Cordova, Wm. G. Day, Chas. Doz, Carter De Haven.

Eaton, Elwyn, Jno. G. Erikson, Louis Epstein, Dave Elmer, Geo. Elmore, W. Ed. Evans, E. W. Emerson, Wm. D. Emerson, J. K. Emmett.

Field, J. Rogers, Wm. I. Flagg, H. G. Forrest, Carl Frye, Jack Fritze, Geo. A. Fuller, Romaine Fielding, Kaufman Friedlich, Dick Flower, Wm. Fell, Jno. Finn, Jas. F. Fulton, Dan Fishell, Gustave Frohman, Montreville Flowers, L. J. Fuller, Chas. H. Falke, Barney Fagan.

Greene, Jos. Ernest Glendinning, Harry Greenway, Chas. A. Goettler, Carl George, Francis J. Gillen, A. H. Gutman, J. Grant Gibson, Robt. Garnsello, Jno. Graham, Edward Genning, Elmer E. Gillihan, Walter D. Greene, Frank Gardner, Sully Girard, Chas. E. Graham, Geo. Gebhart, Willis M. Goodhue, O. L. Graham, Bertram Grassby, Cliff B. Gill, Edw. Gibbs, Hall, J. Alb., Kennick Hall, Clifford Hipple, Frederic W. Hamby, Fred Hayes, Francis Herbin, Geo. K. Henry, P. L. Hammond, Arney T. Henry, J. C. Hicky, Sam Harris, Felix Haney, J. H. Huntley, Edward J. Hayes, Alf. Hanson, Geo. Howell.

Lee, Harris, Tom Hall, Alb. Hansen, Harry Harwood, Oscar Holmes, Wilbur Reid, Alex Henry, Irving, Sidney, Jay Irving, Leonard Ide.

Jackson, C. B., Noel Johnson, Harry Jackson, Kenneth, Geo., Geo. Kelly, Rex L. Kingdon, Lee Kusel, Walt. Winston Kentlworth, Jno. Keay, Arthur Kessler, Frank T. Klutzing, Al Kahn, Robt. Kane, Leslie, H. Scott, Lionel Lawrence, Francis X. Lieb, Billy Link, Alb. Livingstone, G. H. G. Lovell, Ted Lyons, Fred Lattimer, David M. Leigh, A. Francis Lens, M. P. Lewis, Geo. Leach, J. H. Lange, Will Lester, M. A. Lobdell, J. D. Leithgwell, Abe Levy.

Masters, Rich'd, Eric Matwin, J. Fred't Malcolm, Harry Meinhal, Clayton L. Mix, Wm. Mayer, Robt. R. Mallory, Irma Mercer, Fred't Melville, Marshall Montgomery, Wilbur Martin, D. H. Mitchell, M. F. Manton, E. B. Miles, Thos. E. Murphy, Geo. F. Moore, Guido Marbury, Keller Mack, Al. McGany, Alden MacCluskie, W. J. MacCormack, White McGuirk, A. C. Mack, Earl McClellan, Jas. B. Mackie, Chas. MacDonald, Norman McCourt, Neil McKinley, M. J. McQuarrie, Carl McCullough, Jno. McGraw.

Nolan, Boyd, Herman Newhouse, Chas. Newton, Jas. Neill.

Ogden, R. H., Geo. O'Farrell, Geo. Ormstead, O'Brien & Mack.

Pendleton, C. A., M. L. Phillips, Geo. H. Pierce, W. H. Penn, Martin Pache, Rich'd C. Piper, E. M. Peters, Homer Potts, Harry Price, J. E. Phillips, R. R. Platt, Jno. Preston, D. Fairchisen, Fred W. Pierce, Edwin Patterson.

Ramsey, Ralph, Jas. E. Rome, Al. Roberts, Wm. Rosell, Fred E. Ross, Harry V. Rider, Ray Raymond, Will J. Ruf, Pat Reilly, Pliney P. Rutledge, Jno. C. Rowe, Joe Roberts, Sydney Rosenfeld.

Salter, Harold, Eugene W. Shakespeare, Stanislaus Stange, Fred'k Santley, Page Spencer, Chas. Sanford, Frank Sheridan, Jas. Shea, Henry Stanford, Gus Swain, Teddy Savage, Chas. H. Small, Elliot Simms, C. J. Sutphen, Wm. K. Sharpe, Omar Sant, Harry C. Saylor, Ferd Spangler, Jno. Stokes, Harry B. Stafford, J. F. Sheehan, Frank Stammers, Walter Stead, Harry Squires, Walter Sherwin, C. B. Summers, J. E. Sullivan, Chas. C. Silk, Herb't Standing, G. Totten Smith, Harry Stetson, Bert Snow, Lee Silvas, Harry S. Sheldon, Thos. Seattley, J. M. Salapolis.

Taylor, Chas. H., Frank Thorneyer, C. S. Turner, Thos. Thompson, Fred't Thomson, Tommy Toner, Frank M. Totten.

Van Aspe, Jas., Harry Verner, Horace Vinton, Edward Vroom, Clyde Veaux.

Waugh, Geo., Lee Waddell, Fred B. Watson, Geo. Welch, G. A. Wilhelmy, Geo. White, Walter C. White, Wm. Winterhoff, Wm. Wagner, Arthur F. Warde, Geo. Wharnock, Frank Wesley, L. E. Walters, W. J. Wilson, Rich'd Wilson, O. H. Wernicke, Nate Winters, Frank Wright, Sam'l J. Willingson, Harry J. Willard, Jno. Westley, F. J. Wessler, Harry Wigley, Jno. P. Wade, Al. C. Wilson, Wayne Comedy Co., Alvin S. Williams.

York, Charley, F. Grant Young, Frank Young, Chas. L. Young, Gustave Yorke.

Zinn, A. M.

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SAN FRANCISCO.

Mme. Nazimova—Nat Goodwin—John Drew—Ethel Barrymore—Stock Companies.

At the Van Ness Madame Nazimova, a star in the true sense of the word, was seen for the first time in San Francisco on April 26 in A Doll's House. Her interpretation was real and true, receiving the earnest plaudits of an enthusiastic audience. She received many curtain calls. Theirwald Helmer, Brandon Tynan; Dr. Rank, Percy Lyndal; Nils Krogstad, Cyril Yonge; Mrs. Linden, Evelyn Wielding; Anna, Jacques Martin; Nilsa, Lillian Singleton; Ivar, Bessie Dehl; Bessy, Violette Hill; Nora Helmer, Madame Nazimova. Her engagement lasts for two weeks, during which she will give Hedda Gabler and Comtesse Coquette.

Nat Goodwin and Edna Goodrich will be the next attraction at this house, playing A Native Son and The Master Mind. John Drew will appear in Jack Straw during the month of May, and Billie Burke will appear in the near future. Ethel Barrymore comes in June, presenting Lady Frederick, and on July 4 The Merry Widow will make her first bow. Marie Dore also will shortly be here and present The Morals of Marcus, while Polly of the Circus will come West this Summer for a run at this house.

The Alcazar, after having succeeded beyond expectation with Regeneration, again staged Old Heidelberg 26. This play, as heretofore, is a loadstone, and the house is comfortably filled at each performance. The members of the Alcazar Stock co. are fulfilling the good reputation that has attached itself to each performer. After this play comes Quality Street, which was to be produced before Regeneration, but, on account of the miscarriage of the manuscript, Quality Street had to be postponed until after Old Heidelberg.

If I Were King, at the Valencia, called out a very large audience 25, and it was not disappointed. The play was superbly acted by the new leading man, Paul McAllister, and the new leading woman, Florence Oakley, who received a welcome to our city. In the cast was George Osborn, who has been popular with the San Francisco theatregoers for twenty-five years, and his first appearance on the stage was a signal for a vociferous welcome. The next piece to be given at this house will be a revival of A Texas Steer.

The Princess offered A Chinese Honeymoon commencing 26, with May Boley as Fi Fi, Zoe Barnett as Mrs. Pineapple, and Fred Mace as Mr. Pineapple. This play gave the Princess co. a very excellent opportunity to show the talent of the different performers. The play was well staged and the costumes fresh and handsome.

The Orpheum has the following bill, with big houses each evening and during the daily matinees: Lillian Mortimer and co. in Po' White Trash Jinny, Four Sisters Amatis, Knight Brothers and Marion Sawtelle, Grigolati's Aerial Ballet, Margaret Moffat and co. in Awake at the Switch, Paul Sandor's Miniature Circus, Arcadia, and last week of Frank Fogarty in The Dublin Minstrel.

The American had quite a novelty in its Summer undertaking, which consisted of the first part of a minstrel show. The second half was devoted to Lew Fields' comedy, About Town. The minstrel part was very entertaining and high classed. Al. Jolson, John King, together with Eddie Mazie, made quite a triumvirate of blackface comedians, while Mat Keefe and Will Oakland sang appealingly. The prima donna of the musical comedy was Ella Smythe, who sang sweetly. Emile Subera, Frank Figoni, and Ted Taylor were also part of the minstrel show, while Ed. Costano, Robert Wilson, Lou Anger, and Anna Goldie ably assisted Miss Smythe in About Town. The show is under the personal direction of Bobby Harris.

The Victory, that was heretofore devoted to 5 and 10 cent shows, has been leased to Mr. Fischer, who owned Fischer's Theatre, on O'Farrell Street, before the fire. The Victory will be devoted to the same kind of plays that were given at the old Fischer, and the first performance was given 3, The Poppyland being the introductory play at the new theatre. Mr. Fischer brings with him Ben T. Dillon, Nellie Montgomery, Will King, Dorothy Raymond, Mildred Manning, Frank Black, Tracey McDermott, and a chorus of sixteen male and female voices.

At the Dreamland Pavilion the Chicago Symphony Orchestra commenced a series of concerts, under the direction of Adolph Rosenbecker, and a big audience of music loving folks were there to hear the first concert. Myrtle Elvyn, the solo pianist, and Aida Hemard, the soprano soloist, received much applause, while Guy Woodward, the violinist and concert master, received a warm welcome. Other soloists are Harriett Fraham, contralto; David Duggan, Frank A. Preisch, basso. This orchestra gave a very successful concert at the Greek Theatre evening of 28. Mischa Elman during his first concert played to a small house, but his playing was so superior that at his next concert, Sunday matinee, 25, the Garrick was crowded to the doors, and the audience was so captivated by the playing of the young Russian violinist that at the end of the programme they refused to leave the theatre until he had responded to three further encores.

Wright Kramer, the English actor, delivers the travelogues of Burton Holmes while Mr. Holmes remains abroad taking photographs and writing up the lectures. Mr. Kramer delivered lectures on 27, 28 and 29.

Sells' Circus is billed for four days, commencing May 6.

The steel work is now being erected on the new Columbia Theatre, and it is hoped that by October of this year the house will be ready for occupancy.

Frederick Belasco is expected to be home the early part of May, with a trunkful of plays for San Francisco and Los Angeles.

The Theatrical Managers' Association of San Francisco gave their usual annual benefit May 4, presenting an excellent bill, and a large audience was in attendance.

On Monday, May 3, Mr. Greenbaum presented at the Garrick Theatre the Ben Greet Players in Shakespeare, with music by the Russian Symphony Orchestra. The first performance was A Midsummer Night's Dream, with the Mendelssohn music.

A. T. BARNETT.

SPOKANE.

The Mills of the Gods—Jessie Shirley as Mary Tudor—Vaudeville—Gossip.

Monroe Salisbury and a co., including Inez Baird, Grace Ranworth, Oscar Gray Briggs, and Harry Earl, presented The Mills of the Gods to large audiences at four performances in the Spokane Theatre April 26-2. Lillian Russell in Wildfire 9, 10. Mischa Elman, violinist, 12. The Gingerbread Man 13-15. Blanche Patti 19. Governor Johnson in Lyceum Lecture 21. The Merry Widow 24-28. Otis Skinner 29, 30. Madame Nazimova 31, June 1.

When Knighthood Was in Flower was presented by the Jessie Shirley co. at the Auditorium Theatre the week of 25, the two hundred and eighth consecutive week of the co.'s stay in this house. Miss Shirley was Mary Tudor, with George D. McQuarrie as Charles Brandon, others in the cast being Charles P. Clary, Jack Amory, Frank McQuarrie, Daniel Hosan, Byron Loucks, H. Gilbert, Leo Greer, Ethel von Waldron, Laura Adams, Mabel Dalton, and Della Chillman. The Love Route is underlined.

Rosina Gambill's trained dogs and The Sunny South co. divided honors in the feature acts at the Orpheum Theatre, others being Post and Russell, Dorothy Drew, Frank Combs and Muriel Stone, Thomas H. Ince and co., and the pictures. Big business.

La Loie Helene, featuring Cleopatra's so-called death dance, was the headliner at the Pantages' Theatre, others being Dan J. Harrington, Pederson Brothers, McGloin and Shelley, Scott and Whaley, W. D. Gilman, and the pictures. Big business.

Al. Cameron and a quintette were featured in a singing act called "The Last of the Regiment" at the Washington Theatre. Others were: Bert Shepard, Burt and Anderson, Kessler and Dunn, Towa Hamlon, and the pictures. Big business.

The Murry and Mack co. of forty will play an engagement of two weeks at the Spokane Theatre, presenting four comic operas July 11-24. John W. Penn, manager of the Natatorium Park, has signed Innes' Band for May 29-30. The organization has an engagement at the Alaska-Yukon-Pacific Exposition in June, and may play in Spokane on its return from Seattle. Olive Dahl, Harry W. Newton, Carl Grissom, and L. S. Roberts gave a recital in the Spokane Theatre May 3, for the benefit of the Academy of Our Lady of Holy Name. Mr. Roberts, pianist, presented several of his own compositions.

W. S. McCREA.

OMAHA.

Charles B. Hanford—The Red Mill—Blue Jeans—John Drew Coming.

At the Boyd Charles B. Hanford, assisted by Mary Doolush and a well balanced co., gave us a good presentation of The Winter's Tale, The Merchant of Venice, and The Taming of the Shrew April 30, 1. The Red Mill opened a two-nights' engagement 2 to a good house, Gus Co., being a pleasing one. John Drew 7, 8. Robbie's Uniform co. 9, 10. Ethel Barrymore 11, 12. The Westbrook Stock co. 16—Indefinite.

At the Orpheum business continues excellent, programme for week of 2 being: The Misses Milch, John Geller, At the Sound of the Gong, Helena Frederick, Verne, Rodoney Vocus. For week of 9 are promised: Charles Ross Gibson, Goldsmith and Hoppe, Ollie Young and Brothers, Probst and Bage, Andy Rice, Tenny, Russell and Ronalt.

At the Empress the stock co. is producing Blue Jeans week of 2, with Miss Leone as Jean. A Girl from Out Yonder week of 9. Mrs. Fiske and The Blue Mouse drilling week of 16.

JOHN R. RINGWALT.

INDIANAPOLIS.

Careless Cupid—Forepaugh Stock Company—Holden Stock Company—Lily Lena.

Three pleasing and successful performances of Careless Cupid, a musical comedy, were given at English's April 29-1, to large audiences, by the members of the local lodge B. P. O. E., No. 13, assisted by a large number of pretty girls. The proceeds from this their annual entertainment for the benefit of the Indianapolis orphans netted $500.

English's opened the Summer season of moving pictures and vaudeville 3. The Casino Co., with headquarters in Detroit, which was so successful last Summer, has again secured English's for the present season. Edna May Davis Trio, the Venetian Street Musicians, and the Three Valentines were offered the opening week.

There was plenty of fun on both sides of the footlights at the Majestic 3-8, where the Forepaugh Stock co. presented Hello, Bill, to well pleased audiences. George Arvine was seen as William Fuller, his acting being funny and natural. Harry Preston Coffin as his friend Cutting gave a pleasing performance, and J. Francis Kirke as the real General Fuller helped to keep the fun going. Lucille Sidney made much of Mrs. William Fuller, and Mattie Choate played the slangy Western girl, Harriet Sterling, with dash. Ainsworth Arnold made a good looking lover, Jed Hemingway. Morris Foster as Dr. Hastings, Fay Baker as Dorothy Dare, Genevieve Reynolds as Mrs. General Fuller, and Atwood Walker in two minor roles were all good. Twelfth Night 10-15 will close the season. On 20-22 the Shuberts will present The Blue Mouse at this house.

The Holden Stock co. put on The Silver King 3-8, and while it was received with enthusiasm, it can be said it hardly pleased the more discriminating. Ray Whittaker, the new leading man, made his first appearance with the co. and won instant success as Wilfred Denver. Marie Curtis seemed hardly in tune with her surroundings; she is capable of better things. Arthur Rutledge, Edmund Plaig, Hugh Dillman, and Rollo Lloyd handled the other parts with credit. Agnes 10-15.

Lily Lena made good as headliner at the Grand 3-8, captivating her audiences. The Nichols Sisters, Indianapolis girls, were warmly welcomed after an absence of several years. Travato, violin virtuoso, brought down the house. Three Renards, also Eleanor Gordon and co. in Tips on Tapa, were well received. Sam Stern, Mazie King and dancers, and Caron and Farnum were mildly pleasing.

The Bohemians 2-8 closed the season at the Empire. The Gayety offered Castellat and Hall, the Mexican Trio, the Rosards, Willie Beam, George Peltier, and motion pictures. At the Family were Doc Samson, Kingston and Thomas, Scuster and Cole, Novelty Trio, and motion pictures.

The Hagenbeck-Wallace Shows gave two performances to capacity tents 29 at the West Washington Street show grounds. The rain and wind storm that swept over the city and county demoralized the night performance and not one-third of the acts scheduled to take place were given. Miller Brothers' 101 Ranch Wild West Show is billed for 8 and Barnum and Bailey follows 10.

One of the most notable successes ever achieved by any Indianapolis musical organization was that of the Musikverein at the German House 28, when Flotow's opera Martha was presented in concert form for the members only, under the direction of Alexander Ernestinoff. On 30 the concert, open to the public, was successfully repeated before another large audience.

Under the direction of Rudolf Heyne, the Maennerchor gave their fourth and last concert of the season 30, with Josephine Swichard, soprano, as soloist, before a large audience.

Creatore gave three enjoyable concerts at Tomlinson Hall 30 to fair sized audiences.

The formal opening of Riverside Park, advertised for 2, was postponed on account of cold weather until 9, when the concert by the Indianapolis Military Band will be given. White City at Broad Ripple, which was entirely destroyed by fire last Summer, will be rebuilt and opened to the public about June 1.

Romaine Callender, who appeared for the last time with the Forepaugh Stock co. at the Majestic last week, left to-day, 6, to join the Poli Stock co. at Scranton, Pa., which opens a Summer season 17. Mr. Callender has made many friends here. Forrest Seabury, a former member of the local stock, who left here a few weeks ago, will also be a member of the Scranton co.

PEARL KIRKWOOD.

LOUISVILLE.

Yiddish Drama—Two Interesting Personalities Gone—Vaudeville—Items.

Madame Kenny Lipsin, supported by a capable co., was seen at Macauley's in Her Past and The Power of Love 4, 5, and large audiences were highly pleased.

The May Musical Festival opened 6. Walter Damrosch and the New York Symphony Orchestra, with Madame Fremstad, Madame Kelsey, Riccardo Martin, Albert Spalding, Germaine Schaltzer, Reed Miller, Gustav Holmquist, Nevada Van der Veer, George Gookings, and P. R. Schlicht were soloists.

Vaudeville and moving pictures drew good business to the Avenue week of 2. The bill included May Meyers, Burton and De Alma, Younger Brothers, and Hawaiian Trio.

The following excellent bill drew large audiences to the Mary Anderson week of 2: Edna Aug, Claude and Fannie Umber, Fredericka Raymond Trio, McNish and Penfold, Howard Brothers, Russell and Church, and the Austins.

Last week closed the season at the Buckingham. The attraction was the Empire Show co., one of the most entertaining burlesque organizations of the Western Circuit. Business was good.

Barnum and Bailey's Circus due here for two performances 15.

The veteran Frank Bolton died 1, and was buried by Colonel Whallen, his lifetime friend. Many years ago Mr. Bolton was a variety performer. For the past twenty years he was connected with Louisville theatres as scene painter and stage carpenter.

News comes from the United States Court of Appeals now in session in Ohio that the Weber Brothers, lessees of the Masonic Theatre here, have by decree of court lost possession of that house. The litigation in connection with the lease has become a celebrated case. Advice is given here that the Webers will take the case to the Supreme Court of the United States.

The engagement of The Blue Mouse, a Shubert attraction, at the Mary Anderson Theatre beginning 10 is important news.

An article in a local paper commenting on conditions here forecasts competition for Macauley's next season, saying the opposition is attempting to secure control of the Mary Anderson, Masonic or the Avenue to be used as a first-class legitimate house.

The Gayety is nearing completion; work has already begun on another new house and two others are talked of.

Isaac F. Whitesides died here 3, the result of an operation. Mr. Whitesides was a member of the debut cast of Mary Anderson, and as a member of the famous Barney Macauley Stock co. was a close friend of William H. Gillette, then an obscure member of the profession. Mr. Whitesides retired from the stage many years ago, became a successful business man and left a large fortune.

CHARLES D. CLARKE.

JERSEY CITY.

Last Week of the Season at the Majestic—Moving Pictures—Notes.

The last week of a satisfactory season commenced with Shore Acres at the Majestic Theatre 3-8 to fair houses. Archie Boyd is the star and he is supported by an excellent co. The good old play was presented in a careful manner. This closed the house season 8.

The moving picture craze has a firm grip on this city.

The Academy of Music offers good motion pictures, and in the Olio are Boyd and Moran, a singing and talking act; Sisto, a monologist, and the Le Hays, song and dance. Business big.

The Bon Ton Theatre is a winner with moving pictures. The vaudeville 3-8 consisted of Chester and Jones, song and dance; Pauline Cohn, ballads, and Harry Parker, Italian impersonator. Ed Cadugan, who has been treasurer here for years, is now manager of the picture season.

Keith-Proctor's Theatre is doing a fine business with moving pictures and illustrated songs.

A benefit for the Memorial Day celebration fund will be given at Keith-Proctor's Theatre 16.

Business at the Hudson Theatre (Union Hill) is fine. Appearing 3-8 were the Big City Four, Sager Midgley and Bertie Carlisle, Jack Horton and Mlle. La Trista, De Mont Trio, Lew Welch and co., Arminta and Burke, and Smith and Heagney.

Walter Loftus, press agent of Manager Frank E. Henderson's enterprises here, will leave 15 for his bungalow, which is just outside of New London, Conn., where he will remain until July 4. Manager Frank Henderson will take a rest 10-16 and then relieve Mr. Loftus at the Academy of Music, which is apparently to remain open all Summer with pictures. When Mr. Loftus returns in July Frank Henderson will take an extended auto trip.

William H. Black, well known here and in Hoboken as a manager and advance agent, was in town 13 and met a number of old friends. With his back to you, one would take him for Manager Frank Henderson, there was such a resemblance in size, clothes, etc. Mr. Black is connected with Luna Park this Summer.

WALTER G. SMITH.

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DETROIT.

Brewster's Millions—Moving Pictures—Thomas E. Shea—Vaudeville.

Brewster's Millions played to good houses on its return engagement last week at the Princess Theatre, greatly pleasing its old admirers and many new ones. Next week the Princess is to give its first recognition to moving pictures, presenting the Johnson-Burns contest.

The Royal Alexandra inaugurated an entirely new and truly pleasing feature in entertaining by presenting Lyman Howe's Travel Festival pictures. Many interesting scenes were shown, especially the runaway train in the Alps, which for mechanical realism cannot be excelled.

Thomas E. Shea has opened a three-week engagement at the Grand Opera House. This week his presentation of The Counsel for the Defense was received with warm welcome and sincere appreciation. Doubtless Mr. Shea's success for the rest of his engagement is assured. The Bells 10-15.

The bill at Shea's for week 3-8 included Hengler Sisters, Binns, Binns and Binns, Alcide Capitaine, Van Clive, Denton and Pete, Mack and Walker, Harry Breen, the Kinetograph, Byron and Langdon.

Clark's Runaway Girls at the Gayety resulted in a week of good returns for this popular little burlesque house.

Falke's Fashion Plate co. was featured at the Star for week 3-8, to fair business.

G. ERELL IRONSIDE.

LOS ANGELES.

Nat Goodwin—Mischa Elman's Enthusiastic Reception—Stock News—Vaudeville.

The Mason week of April 26-1 had Nat Goodwin and Edna Goodrich in The Master Hand, A Native Son, and The Easterner. Mr. Goodwin is fairly well supported, and the week's business in the main was satisfactory. Otis Skinner in The Honor of the Family comes 3-8.

Mischa Elman packed Simpson Auditorium 27 with an enthusiastic audience that went wild in its appreciation. He gave a second concert 1.

At the Majestic Kolb and Dill, with a large and capable co., opened their Summer engagement in The Politicians. They are the same old favorites, packing the house nightly with a host of ardent admirers.

This is the eighth consecutive week of The Dollar Mark at the Belasco, with no let up in demand for seats, and the announcement is now made that the piece will run for the ninth week, commencing 3.

The Orpheum offered a strong bill 26-2, with Zelle de Lussan, the Melanis, Charles Mathews gave a sensational exhibition, the Four Casting Dunbars. The holdovers were: Tom Nawn and co., the Four Poncherrys, Silbon's cats, James H. Cullen, motion pictures.

It Happened in Nordland is the farewell bill of the Ferris Hartman co. at the Grand, and it may be said that the co. and the house spread themselves on production and all effects generally, making this easily the success of the east season. Unfortunately Christine Nelleon, the favorite of the co., was taken critically ill, which caused her withdrawal from the co. She was taken to her home in San Francisco, where she will have a complete rest with the hope that she will be able to join the co. later in Portland. Murray and Mack will open a Summer engagement in A Night on Broadway 2.

The Burbank offered Are You a Mason to crowded houses 25-1. The players were happily cast, and made the most of their respective parts. The Prince Chap 2-8.

On 28 the Theatrical Treasurers' Association will give a ball at Assembly Hall. Dancing will commence at nine o'clock, and the grand march will take place at midnight.

Municipal band concerts are the all absorbing topic at the present time; it is the intention to have concerts every day in the year at some one park. Several bands are interested, and are giving tryouts with the hope of winning the plum.

The Gamut Club, of this city, will have a Dutch supper in honor of Mischa Elman, Rear Admiral Robley D. Evans, Nat Goodwin and his wife, and Elman's company at their clubhouse 30. A musical programme has been arranged, to be followed by a speech from Mayor Alexander and others.

George A. Wright has resigned from the Kolb and Dill co., and will leave for New York en route for London, where he goes to stage The Third Degree for a copyright performance.

The Los Angeles Theatre offered a wonderful act in acrobatics 26-2, that of Les Georgettys, a troupe of four, who are really sensational in their act; Alice Davenport, assisted by Carrie Pryor, and Allan Bennett, appear well in a sombre little Parisian sketch; Don Leno's Youngsters furnish much laughter in their schoolroom sketch. Others were: Elmer Tenley, a monologist, and Kellar, a whistler.

DON W. CARLTON.

KANSAS CITY.

John Drew—The Woodward's Closing Week—The Child Labor Law.

John Drew made his annual appearance at the Willis Wood 3-5, presenting Jack Straw to large audiences. Mr. Drew is always warmly welcomed by Kansas City theatregoers, as they are assured in advance of something delightfully entertaining. Three Weeks 6-9. Yiddish co. 11, 12. Ethel Barrymore 13-15.

Paul Gilmore presented The Boys of Company B at the Grand 2-8, playing to a big week's business. The play is a delightful comedy and well acted throughout. Florence Gear in Marrying Mary 9-15.

The Blue Mouse began a second week at the Shubert 2 to large audiences, with indications of another big week. Mrs. Fiske in Salvation Nell 10-15.

The Woodward Stock co. has announced the closing date for May 8, the final bill for the season being Merely Mary Ann, which was presented at the Auditorium 2-8 before capacity audiences. Eva Lang appeared in the title-role and scored a decided hit and other members of the co. acquitted themselves admirably. At each performance Miss Lang and Hayden Stevenson were compelled to make farewell speeches, while frequently other principal members of the organization were forced to reply to the applause with a few words of thanks and regret at leaving. Beginning 9 the Lester Lonergan Stock co. will open a special Summer season at this theatre.

The Orpheum had another entertaining bill 2-8, Kate Watson and Gus Cohan in a playlet, entitled The Hoosier Girl, being the headliner. Other acts included Julius Tannen, Selma Braatz, Tauda, Snyder and Buckley, Three Bohemians, and Frobel and Ruge, all of whom pleased.

The Century also closed its season the week of 2-8, The Big Review co. of Burlesquers being the attraction. Chas. Barrios, James Mack, and Anna Chandler headed a co. of unusual excellence, the chorus of which was a special feature.

The Majestic, too, not to be outdone, put on the Rents-Santley co. 2-8, with the "finis" tag tacked to the programme. A feature of the bill was a Salome Dance by Ayesha Hara, while the vaudeville numbers were especially entertaining.

The Gillies had another Western thriller in The Qow Puncher, which held the boards at that house 2-8. The Yankee Doodle Boy 9-15.

The Royal Vendes' Artillery Band of Sweden were heard in concert at Convention Hall 6, and pleased immensely. John Ekblad director, and Hilma Matson, soprano, received generous applause.

A recent labor law enacted in the State of Kansas, which goes into effect June 1, prohibits the appearance of all child actors after that date. The age limit prescribed is under 16, and it is stated that the law will be strictly enforced.

D. KERDY CAMPBELL.

MILWAUKEE.

Friend Players in Mrs. Temple's Telegram—Peter Pan—The Holy City.

The Friend Players at the Shubert Theatre are making a great hit with their production of Mrs. Temple's Telegram, which opened 2 to capacity. The members of the cast seem to thoroughly enjoy themselves, and their work in the very amusing play was greatly appreciated by the large audience. George Henry Trader, the stage director of the co., is in the cast and thoroughly demonstrated his well-known abilities as a comedian. Edward Poland in a smaller part was a close second in arousing uproarious laughter. Gertrude Dallas had a good part and played it well. Robert Cummings and Edgar Baume in conventional parts contributed toward the general amusement. Fanny Harris in a small part could not be improved upon. Gwendolyn Piers, Ralph Kellard, and Ernest Hunter completed the cast. Week 10 Rose of the Rancho.

The bill at the Majestic opening 3 was a great treat for music lovers, as it contained two headliners of undoubted merit, D'Urbano's Italian Band and Pickie O'Hara, who divided the honors. The others who are fully up to the high standard of this theatre are Felix Morris and co., Marvelous Millers, Bertie Fowler, Cooper and Robinson, the Pelots, Schoenwerk, and the kinedrome.

The stock season at the Davidson opened 3 with a splendid production of Peter Pan.

The Holy City was well presented by the Van Dyke and Eaton Stock co. at the Alhambra, and opened 2 to packed houses. This is a very ambitious offering for the popular priced co. to undertake and a splendid production was given.

The bill at the Crystal week commencing 3 was a good one and was composed of Leo Filler, Marlo Trio, the Great Laurant, Hawley and Olcott, John P. Reed, Ada James, and the Crystalgraph.

Miss New York, Jr., entertained packed houses at the New Star week 2.

The attraction at the Gayety week 2 was the Jersey Lilies.

The moving picture season at the Bijou opened 2 and will continue indefinitely.

Channing Ellery's Italian Band opened a three weeks' engagement at the Hippodrome 2. The band is a favorite one in Milwaukee, and the opening concerts were witnessed by crowded houses.

Milwaukee is to have a week of grand opera at the Pabst, commencing 30, when the English Grand Opera co., headed by Joseph Sheehan, will commence a short engagement.

A. L. ROBINSON.

TOLEDO.

Old Heidelberg—A Happy Selection—Vaudeville—The Season Closing.

Old Heidelberg was the second weeks' offering by the stock co. 2, and it proved a most happy selection. Mr. Gunnade and Miss Servoss strengthened the good impression made on the opening week and the rest of the co. were well cast. The piece was admirably staged and reflected credit upon the scenic artist and the efficient stage management of Mr. Brokate.

At the Valentine was Samayoa, Arabi Japanese Troupe, McGarvey, and pictures.

The Arcade had Hamlin and Noyes, Eugene Emmett, Bailey and Cromer, Three Puttees, Bott Schafer, Russel and Russel.

At the Empire, The Girls of the Moulin Rouge pleased good houses. This is the last week of the season for the house.

C. M. EDSON.

PROVIDENCE.

Fritzi Scheff—Blanche Bates—Strongheart—Vaudeville—Items.

A very large and fashionable audience which filled the Providence Opera House to the doors greeted Fritzi Scheff with a flattering reception in the title-role of the Prima Donna 3-5. Miss Scheff is an unmistakable favorite in this city and in her new role is seen to excellent advantage. The opera abounds in pleasing music. The cast supporting is admirable.

Blanche Bates in The Fighting Hope closed the week at the Providence Opera House 6-8, playing to good houses. In the cast supporting the star are Charles Richman, John W. Cope, Howell Hansell, and Loretta Wells. Guy Bates Post in The Bridge 10-15.

Jane Courthope and co. headed an excellent bill at Keith's popular playhouse 3-8 in a dramatic playlet, Lucky Jim, with the Great Lester, ventriloquist, pressing hard for the honors. Howard and Howard, the Charles Ahearn Troupe, and The Quartette, composed of Messrs. McDonald, Ellis, McKenna, and Wood, were also given a cordial reception. Others embrace Dr. John C. Bowker, Al. Rayno's bulldogs, Madge Fox, and Fred Zobedie, and complete one of the best bills of the waning season.

For the second week of the Empire Stock co., 3-8, Strongheart appealed to large houses. Severin De Degn does some strong work in the role of Strongheart. Thias Magrane, Billy Lackaye, and Adelaide Boothby are capable in their respective roles. Several well-known football players from the local high schools were especially engaged for the second act. Mrs. Dane's Defence 10-15.

At the Imperial 4 a benefit performance was tendered to Manager Hill of that house. Mr. Hill appeared himself in his own condensed version of Rip Van Winkle, assisted by Laura Katherin Hill, Avon Gregor, and a capable co. A musical act by Miller and Princeton, and Mr. Hill again in a comedy act, Master of the Day, completed a good entertainment.

Arthur Donaldson with his co. of Swedish players were at the Imperial 6, and David Kessler and co. in The Jewish Heart held the boards 7, 8.

With Strongheart at the Empire two new members, Joseph T. Belmont and Bernard Johnson, joined the co. Both were given a cordial reception.

Large crowds took the opportunity of visiting Crescent Park and Fields Point 2, when the first clam dinner of the season was served. Some of the attractions at Crescent Park were also divested of their Winter garb and entered to good business.

HOWARD F. HYLAND.

MONTREAL.

An Englishman's Home—The Cummings Company—Burlesque—Vaudeville—Pictures.

An Englishman's Home opened at His Majesty's to a big house 3. Several companies of the volunteer regiments occupied the upper parts of the house, while the boxes were filled by the officers in uniform. The co. is good, and the stage management and effects such as are seldom seen. William Hawtrey, Edgar Norton, George M. Graham, Nellie Thorne, Nellie Malcolm, and Dorothy Fraleigh were seen in the leading roles, and excellent work was done by Harry Benrime and Dallas Anderson. His Majesty's closes its regular season 8, but will reopen June 7, for the two race weeks, the attractions being The Golden Butterfly and The Clue.

The Cummings co. of comedians opened its season at the Academy with a capital performance of The Mysterious Mr. Bugle. Miss Franklyn Lynch as the supposed Mrs. Bugle did capable work. Miss Eddie Walton was charming as her sister; Bingham Boyes, Joseph Gillow, and Edward Von Sloan appeared to advantage in the leading male roles. Lady Windemere's Fan 10-15.

The Cummings Stock at the Francais, which is weekly growing in favor, produced Woman Against Woman 3-8. The production, as a whole, was excellent. Victor Browne as John Treasider, and Carrol Arden as Bessie, both scored. Jane Stuart gave a strong performance of Rachel Westwood, and clever characterizations were given by George Rosenor and Eva Benton. Helen Young, a new comer, did good work as Miriam. The Little Minister 10-15.

The Tuscany Troubadours in grand opera selections are the headliner at Bennett's and do work of a very high order. Patrice and co. in The Lobbyist, present an amusing little comedy. The Operator again proves a sensational number. Stuart Barnes, the monologist, Silvers, the clown, Artie Nelson and the Tom Jack Trio are all good items.

Rice and Barton's Big Show is the bill at the Princess Theatre, with a good olio and a pretty chorus.

The Royal is dark this week, but opens next week with the Burns-Johnson fight pictures.

Ohe, Ohe, Francoise, the amusing review, is still running at the National.

Nella Shayne, late of the Manhattan Opera co. is singing with success at the Lyric.

Mlle. Leon, the Girl in Blue, was arrested at the Royal last week for her dance, and sentenced by the Recorder to a week's imprisonment without option of a fine. She is now out on bail, having appealed the case.

W. A. TREMAYNE.

NEWARK.

Continued Success of Opera—Excellent Singers and Productions—Vaudeville—Burlesque.

The Aborns have every reason to be delighted with their success in grand opera here. The music loving public has never before been so completely entertained as they have in the past two weeks at the Newark Theatre. Aida was beautifully given 4-6. Every singer was greeted with enthusiastic applause. Bertha Davis as Aida, Hattie Belle Ladd as Amneris, Harry Davies as Rhadames, George Shields as Ramns, Homer Lind as Amonasro, George Crampton as the King, were all adequate in voice and dramatic ability. The scenery was especially fine. Il Trovatore was given 7-9. La Traviata 11-13. Martha 14-16. Two new singers have been added to the Aborn stars, Luigi Cilla, the Italian tenor, and Harry Truax, the well-known American tenor.

Now that the Lyric Theatre is closed for alterations, the vaudeville lovers flock to Proctor's, where an excellent bill is offered. Estelle Wordette and co. as headliners, presenting Miss Wordette's little sketch, A Honeymoon in the Catskills, which is a scream from beginning to the end, and well received. Others are Will M. Cressy and Blanche Dayne, Brown, Harris and Brown, Ed F. Reynard, Shewbrook and Berry, Lew Wells, Kaufman Brothers.

The Morning Glories pleased large audiences at Waldmann's Opera House 4-9. Rose Sydell's London Belles 11-16.

Manager Leon Evans presented The Merry Maidens co. at Miner's Empire Theatre 5-9. Every seat was taken. Among the special features are Sam Rice, the Three Musketeers, Lewis and Gilday, and Patti Carney.

Local talent was featured at the Arcade Theatre 4-9. Socias, a strong Newark boy, Genevieve Homer, Happy Allen, Grace Mantell, De Laney's cats, to big audiences.

Coakley and McBride were the headliners at the Bijou Theatre, Orange, 4-6. Others were the Ballots, American Comedy Four, Conway and Barnes, Mort Sharp and his Five Belles, Marshall Montgomery, Fred Morton. A change of programme is made every three days.

GEORGE S. APPLEGATE.

COLUMBUS.

The Colonial Company Scores—An Excellent Cast—Interesting Developments.

The Great Southern has been leased by the Casino co., who are putting on vaudeville and moving pictures. The Cavalry Charge is the principal film, while Adelaide Francis, George Paul and co., and the Manola Family furnish the vaudeville end of the entertainment. Big crowds were seen at every performance.

The regulation motion pictures, with the Sansell Brothers, Reiff and Clayton, and the Montgomery Trio furnish the programme at the High Street, which has also been leased by an out of town firm. This house has had its share of the business and is doing fine.

Manager C. E. Miles announces that he will throw open Indianola Park on the 15th inst. This close-to-town park has been most popular for the past few seasons and bids fair to prove a more dangerous competitor than ever to Olentangy, its older and larger rival. Clarence Sullivan, your former correspondent, is to be again publicity agent and manager of the vaudeville theatre for the park, and his past record looms up big before him, indicative of future performance. Mr. Sullivan during the Winter months is in charge of the press work for the entire Valentine Circuit.

The Colonial Stock co. saved the best production and their best work for this, the closing week. The Girl of the Golden West was the bill, and Stage Manager Fawcett gave it a sumptuous setting. Walter Green as the road agent was at his best. Miss Grey as The Girl reminds one forcibly and favorably of the work of Miss Bates. Francis Grandon as Jack Rance took advantage of the best chance of his career. Will J. Dean, former Columbus boy, who is now stage manager for David Belasco, and who is visiting his mother here, assisted in rehearsing the Colonial players for this week's production, and his master hand was easily discernible. Edwin Evans is the first of the stock co. to sign his next season's contract, although it is to be hoped his is not the last.

The Blue Mouse is booked for three performances at the Colonial during the last of the month.

JOSEPH RUSSELL HAGUE.

PORTLAND, ORE.

Norman Hackett Welcomed—The Music Festival—Stock News—Vaudeville.

Classmates, with Norman Hackett, was the attraction at the Heilig, opening April 26. After an absence of two years the appearance of Mr. Hackett was the signal for an ovation. The play was edequately staged and entertaining.

The big Armory building was crowded with people to witness the opening of Portland's great musical event, the second annual musical festival, which opened 30, and continues for five concerts, given by the Chicago Symphony Orchestra, and the Portland Festival Chorus of 300 voices directed by W. H. Boyer.

The Private Secretary was the offering by the Baker Stock co. week 25 at the Bungalow. Too much cannot be said in praise of the performance of James Gleason as the secretary. It was one of the best things he has done for some time. Sydney Ayres as the house secretary carried out the part most capably, while Howard Russell as the "cause of it all," William Dills as Uncle Cattermole, William Gleason as the tailor, were excellent in their respective parts. Luetta Jewel made a delightfully winsome school girl, with Maribel Seymour as a worthy assistant. Louise Kent made a success of the minor part she had, and Miss Crolius Gleason as the maiden aunt did her part splendidly. When Knighthood Was in Flower opened 2.

Excellent work was done week 25 by the Lyric Stock co. in The Hills of Carolina. Virginia Duncan as the maid of the mountains and afterward duchess was delightful, and Lily Brancombe as Nancy Watson was excellent. J. Charles Jones was cleverly played by Herbert Ashton. The others in the co. were happily cast. At the Old Cross Roads week 2.

The bill at the Orpheum week of 26 consisted of the Russell Brothers, Frederick Allen in His Phantom Sweetheart, Juggling Normans, Stanley McGinnis and George F. Clifton, Andy Rice, Francini-Olloms, Delmore Sisters, and the pictures.

The following was the bill at the Grand week 25: The Quaker City Four, Harry and Ernest Healy. William Redd and Oliver Jackson in a one-act comedy by the famous Will Cressy, entitled In Car 2. Seat Room 1; Lewis and Young, Frank Bush, Bonnie Gaylor, and the Grandascope.

The headliner at the Pantages' week 26 was Rivoli, a character change artist in a comedy. A Scandal in a Restaurant; the Four Dordeens, Joseph St. Claire, Alton and Oliver, Quigg and Nickerson, Dawson and Whitfield fill the bill.

JOHN F. LOGAN.

SEATTLE.

Lillian Russell—Selma Hermann—The Gingerbread Man—Peg Woffington.

At the Moore the attraction was Lillian Russell, with an excellent supporting co., in Wildfire April 25-1, matinees 29 and 1, which drew large houses. Some of the scenery was very beautiful and artistic. Miss Russell invested the role of Mrs. Hearietta Barrington with grace, charm and finish, and won new admirers. Willie Archer in the juvenile role scored handsomely and won a liberal share of the applause. Norman Hackett in Classmates 2-4. Mischa Elman and the Seattle Symphony Orchestra 5. Russian Symphony Orchestra 11-16 in repertoire.

The Gingerbread Man 25-1 at the Grand completed its two weeks' engagement, drawing large audiences which showed their appreciation by liberal applause. Black Patti in The Blackville Strollers 2-8.

At the Seattle Selma Hermann and her associate players gave a good presentation of Regeneration 25-1 before medium and large houses. Walter McCullough in the title-role was masterful and realistic. Miss Hermann as Marie Deering was admirably fitted for the part and won favor. The support was first class. Same co. in Northern Lights 2-8.

The Pantages Players at the Lois gave a creditable presentation of Pretty Peggy 25-1 which drew good audiences. It was well staged and costumed. Allison May appeared in the ambitious role of Peg Woffington and acquitted herself creditably. William Abram in the equally ambitious role of David Garrick delineated the character with care and considerable fidelity. Clara Kimball as Polly Woffington, Julia Walcott as Mrs. Woffington, and Agnes Johns as Eva Sorrel showed their skill and cleverness to good advantage. The other members of the cast rendered good support. Same co. in Salomy Jane 2-8.

The May Musical Festival 4 at the New Armory, in which the Chicago Symphony Orchestra will appear with strong local support, promises to be a great event of its kind.

BENJAMIN F. MESSERVEY.

BUFFALO.

Jessie Bonstelle and Her Company—Rose Melville—Excellent Vaudeville Bills.

The Bonstelle Stock co. offered Clothes week 3 at the Star. Miss Bonstelle takes the part of Olivia Sherwood in her excellent manner. Robert Dempster as Richard Burbank was excellent. Albert Brown, A. H. Stuart, and Grace Mae Lamkin played their different parts perfectly. W. C. Marron is directing the stage.

Rose Melville as Sis Hopkins at the Teck was greeted by capacity business week 3.

The Academy is devoted to moving pictures, interspersed with vaudeville. Patronage has been excellent.

The Mask and Wig Club of the University of Pennsylvania packed the Teck 3 with Merely a Monarch.

The Paulist Choristers of Chicago gave a delightful concert in Convention Hall 4.

Shea's week 3: Cecil Lean and Florence Holbrook, Carson Sisters, Lulu McConnell and Grant Simpson, Willie Pantzer Trio, Sydney Dean and co., Hoey and Lee, Natalie and Annie Dagwell, Christey and Willis, and kinetograph.

Matt Kennedy and Tiger Lilies drew large audiences to the Lafayette 3. Matt Kennedy, W. H. Ward, May Belmont, Gladys Sears appeared in specialties. W. H. Ward deserves special mention and with a finishing his act will be worthy of better bookings.

Robie's Knickerbocker Burlesquers, with Clyde Darrow, held the boards at the Garden week 3.

P. T. O'CONNOR.

SALT LAKE CITY.

Musical Comedy—Vaudeville—The Bungalow Players—Items.

The Salt Lake Theatre was dark week of April 26-1. Manager Pyper left for New York and other Eastern points.

At the Colonial The Burgomaster did fair to good business the entire week. Harry Hermann, Lee Randal, Fred W. Bailey, Robert W. Albright, and George McKissock were good. Marie Grandpre replaces Ruth White very acceptably. Daniel Sully in The Matchmaker week of 2.

At the Grand Theatre McEwan, hypnotist, played a return engagement week of 26 to good business. A Bachelor's Honeymoon week of 2.

Orpheum: Week of 25 had Fanny Rice, Violet Black and co., Kitabansai Troupe of Jugglers, Everett Scott and Six Little Girls, G. Herbert Mitchell, Chinko, the juggler; Minnie Kaufmann, bicyellst. Fanny Rice was most popular.

At the Bungalow Mary Hall and a good co. presented Carmen entire week to fair business. Week of 2, The Climbers.

Willard Mack being still confined to the hospital, Ralph Stuart has been engaged to support Mary Hall at the Bungalow until Mr. Mack shall have recovered sufficiently to resume his place as star and manager of the co.

Arrangements have been made by Professor John J. McClellan and Briant S. Young to give the new opera on which they are working a tryout during the week of the G. A. R. Encampment in August.

C. R. JOHNSON.

ST. PAUL.

Merry Widow to Capacity Business—Vaudeville and Excellent Moving Pictures.

The Merry Widow played to capacity entire week of April 25 at advanced prices. Without question it was the most elaborate production of the season. On account of scarcity of good productions Manager Scott is producing the original Burns-Johnson fight pictures to capacity business 2-5, playing both matinee and night performances. The original production of The Family comes 6-8, and A Stubborn Cinderella 9-12.

At the Grand the Summer season was opened 25 with a ten-cent production of combined moving pictures and vaudeville, with a change of bills triweekly. Their efforts have been greeted by extraordinary business, which is naturally warranted by the high grade of performances produced.

The Orpheum presents an extraordinary bill headed by Helen Grantley. Others on the bill are Ollie Young and Brothers, Gray and Graham, Jarrow, Dick Crolius, Harry Armstrong and Billy Clark, Bert and Lottie Walton.

The Majestic offers a pleasing bill composed of Lozetta Twins Troupe, Cowboy Quartette, James and Prior, Johnny Fields, Jr., Lola Milton and co., Leo White.

The Star closes its regular season 8. Will start the Summer season with continuous vaudeville and moving pictures 9.

HARRY O. WILLIAMS.

SOZODONT

IS UNEQUALLED AS A TOOTH TONIC

Unknown and untried dentifrices are tremendous factors in the destruction of the teeth. The employment of pumice, quartz, cuttlefish bone, alum, acids and fermentable sugars is common in the manufacture of dentifrices.

SOZODONT Tooth Powder, SOZODONT Tooth Paste and SOZODONT Liquid are absolutely free from any of these injurious ingredients. They are tonics for the teeth and leave a delicious fragrance and sensation of cleanliness for hours after use.

CLEVELAND.

Mildred Holland—Louis Mann—Keith's Summer Theatre—Burlesque.

Mildred Holland and her co. presented David Copperfield at the Colonial Theatre 3-8. The School for Scandal 10-15.

Louis Mann in The Man Who Stood Still pleased at the Euclid Avenue Opera House 3-8. A Broken Idol 10-15.

The Lyceum and Cleveland theatres are dark, closing their season earlier than usual.

Keith removed from the Hippodrome to his old theatre on Prospect Street, for the Summer. The bill week 10-16 will include Gus and Lee Edwards and Hazel Robinson, the Dunedin Troupe, Monroe and Mack, the Bounding Gordons, Fred Watson and the Morrissey Sisters, Brown and Nevarro, and Wilfred Clark and co.

Robinson's Night Owls will be at the Empire Theatre 10-16.

The Tiger Lilies are at the Star Theatre 10-16.

George Chenett, manager of the Empire Theatre, will be business manager of the Euclid Avenue Garden Theatre this Summer.

WILLIAM CRASTON.

Born.

DUNBAR.—A son to Mr. and Mrs. Erroll Dunbar, at New York city, April 27, 1909.

GILL.—A daughter, on April 7, to Mr. and Mrs. Basil Gill, at Garry, Howard's-lane, Putney, London, England.

POLLOCK.—A son to Mr. and Mrs. John Pollock, at New York city, on April 24.

STAFFORD.—A daughter to Mr. and Mrs. Harry B. S. Stafford, at Brooklyn, N. Y., May 1.

Married.

AUDIE—NEWMAN.—George E. Audie and Winnie Newman at New York on May 2.

BLANEY—SPOONER.—Charles E. Blaney and Cecil Spooner, at Bowling Green, Ky., Jan. 22, 1909.

CAMPBELL—BULL.—Alan Urquhart Patrick Campbell to Helen Bull, by Bishop Fawcett, at Quincy, Ill., on April 29.

DEWEY—MORLEY.—Harry P. Dewey, manager of the New Family Vaudeville Theatre, Sioux City, Ia., to Lillian Morley, of Chicago, by the Rev. John N. Freeman.

DOERR—PRADEL.—Ilse Pradel to Louis Doerr at New York on May 6.

FEIST—ELLISON.—Felix F. Feist to Bertha B. Ellson, on Tuesday, April 20, in New York city.

FILKINS—RAY.—Ernest C. Filkins and Jessica Ray, at Chicago, Ill., on April 14.

GANE—GORTON.—Leslie Gane and Belle Alexander Gorton, at Corning, N. Y., May 2.

HARDY—GOODWIN.—Arthur Thomas Hardy and Mary Alice Goodwin, at East Liverpool, O., May 2.

HOMANS—MAYNARD.—Robert Homans and Mrs. A. J. Maynard, at San Francisco, Cal., April 18.

KOCH—BOEHM.—Walter Koch and Klara Boehm at New York on May 3.

PEALE—DAVIES.—At the Church of the Transfiguration, New York, April 25, by the Rev. Dr. George C. Houghton, Loya Wilson Melrose Peale to Adeline Gwynne Davies.

SCHINDLER—MICHALENA.—Paul Schindler and Vera Michalena, at Jersey City.

SENDRA—BRIGHT.—Arthur Laurance Sendra and Berdilla Ergen Bright, at Indianapolis, Md., on April 8.

SIDDELL—MORTON.—Robert Siddell and Julia Morton, at New York city on April 8.

TIBB—WEST.—Richard Campbell Tibb and Augusta Webb, at Huntington, L. I., April 29.

Died.

ATWELL.—Charlotte Atwell, beloved wife of John B. Atwell, died Friday, April 30, 1909, in New York city.

BERNARD.—Agnes Beatrice Bernard, at Zion, N. J., On April 30, aged one year and one week.

BRACEWELL.—Joe Bracewell, at Green, near Lytham, Eng., April 13, aged 71 years.

BRADBURY.—Mrs. Ruth P. Bradbury, at Medford Hillside, Mass., on May 4.

BUCK.—Anna Sellers Buck, at Philadelphia, May 4.

BUCKINGHAM.—John R. Buckingham, in Washington, D. C., March 26, aged 81 years.

CAMERON.—Mrs. Catherine Cameron, in this city, April 22, aged 71 years.

CARROLL.—Charles J. Carroll, in Brooklyn, N. Y., April 14, aged 50 years.

CLARKE.—Mrs. Josephine Miller Clarke, at West Orange, N. J., April 30, aged 55 years.

CROSMAN.—George Hampton Crosman, in this city, May 1, aged 73 years.

CONRIED.—Heinrich Conried, at Meran, Austria, April 27, aged 53 years.

DAVIDSON.—John Davidson, in London, aged 52 years.

GRAVES.—Mrs. Anna C. Graves, in Minneapolis, aged 57 years.

GREGORY.—Arthur William Gregory, at East Orange, N. J., April 10, aged 64 years.

HAMILTON.—John W. Hamilton, at Stamford, Conn., April 23, aged 59 years.

HUNTER.—Mrs. C. W. Hunter, at Easton, Md., April 19.

KERR.—George W. Kerr, April 26, aged 44 years.

LOGAN.—Olive Logan, at Banstead, Eng., April 28, aged 70 years.

MATHEWS.—Walter S. Mathews, at Louisville, Ky., April 14, aged 45 years.

McKONE.—Herve P. McKone, at South Bend, Ind., on April 29, aged 18 years.

POEHLMAN.—Mme. Johanna Poehlman, at Lebanon, O., on April 30, aged 36 years.

ROBERTS.—Oswald Roberts, in Philadelphia, April 14, aged 38 years.

SADLER.—Mrs. William Sadler, in Buffalo, N. Y., aged 35 years.

SRACH.—W. H. Seach, at Sault Ste. Marie, Mich., on April 23.

STEVENS.—At the Elks' Home, Bedford City, Va., April 12, E. H. Stevens.

STODDARD.—Charles Warren Stoddard, at Monterey, Cal., April 24, aged 66 years.

TODD.—Harry C. Todd, at Toronto, Can., April 5, aged 65 years.

VALADON.—Mrs. Paul Valadon, at Mercy Hospital, Chicago, April 27. (English papers please copy.)

VAN HORN.—Franklin M. Van Horn, at Atlantic City, N. J., on April 30.

VOSS.—C. Frederick Voss, in Newark, N. J., May 1, aged 66 years.

WILSON.—Frederick Wilson, in Newark, N. J., April 24, aged 40 years.

THE VAUDEVILLE MIRROR

LEAVE THE UNITED OFFICES.

FEIBER, SHEA AND COUTANT NO LONGER CONNECTED WITH THE COMBINATION.

Joe Paige Smith Also Leaves After a Connection of Several Years—Empire Theatres in Hoboken and Paterson to Book Cheap Vaudeville Independently.

Last week it was announced that Feiber, Shea and Coutant, who control the Bijou Circuit of vaudeville theatres, had decided to no longer continue doing business, directly or indirectly, with the United Booking Offices, with whom they have been associated almost since the formation of that combination. Feiber, Shea and Coutant do the booking for the Empire theatres in Hoboken and Paterson, and it was these theatres that caused most of the difficulty, the Bijou Circuit (Feiber, Shea and Coutant) deciding hereafter to play cheap vaudeville and to book the acts regardless of the United Booking Offices. These theatres are owned by A. M. Bruggemann and Joe Paige Smith was his representative in the United Booking Offices. Since the withdrawal of Feiber, Shea and Coutant it is also announced that Mr. Smith has withdrawn.

Mr. Feiber, of the Bijou Circuit, was the foreign booking agent for the United people, and was considered to be one of their valuable aids. Joe Paige Smith was on a very high salary, it is said, and was also considered a most valuable man to them. It is rumored that Mr. Feiber may swing over to William Morris, Inc. Joe Paige Smith's plans are not as yet announced.

When seen by a MIRROR representative on Saturday, B. F. Albee, general manager of the United Booking Offices, said: "There has been considerable friction between our offices and these people for some time past. As a matter of fact Feiber, Shea and Coutant, as a concern, were not connected directly with us in any way. I believe if there is a fight on it is better to have it outside of the house than within, and hence they were requested to withdraw. Mr. Smith has also withdrawn."

VOSS BILL BEFORE MAYOR McCLELLAN.

Hearing at the City Hall Prior to Any Action by Governor Hughes Is Necessary.

Assemblyman Voss's bill to provide for the licensing of theatrical employment agencies and booking agencies, so that vaudeville performers may not be charged more than five per cent. commission when securing engagements through them, was to have a hearing before Governor Hughes on Tuesday, May 4, but it has been discovered that the bill is a city measure, which must be referred to the Mayors of the cities of New York and Buffalo. The bill originally applied to cities of the first class while amending the general business law, but the city of Rochester was exempted by an amendment. Hence the Governor's legal advisor has determined that the bill is a special city bill for the two cities named. Therefore, the hearing was canceled by the Governor. Should the bill meet with the approval of the Mayors of Buffalo and New York the measure will then go before the Governor; but should either Mayor veto it, the bill would become null and void. Mayor McClellan, it is announced, will give a hearing this week, and, as Buffalo is not materially affected, the affair rests largely with the executive of the metropolis.

The Mayor of Buffalo announced that he would give a hearing yesterday, Monday, May 10. Mayor McClellan has announced his hearing for Wednesday, May 12, to-morrow at 2 P. M.

MORRIS LOSES KELLERMANN.

Annette Kellermann was again brought into the courts last week when William Morris, Inc., sued for an injunction to restrain the diver from appearing in the United houses during the present Spring and Summer season. When Miss Kellerman left B. F. Keith to go over to Morris recently, she was restrained by the latter, who forced her to return to the United houses and to remain under his direction during the remainder of the duration of his contract, which called for her services for three years in the Fall and Winter months. The contract ceased to be operative after April 30. William Morris, Inc., hold a contract with her for the Summer months, and it was for this time that the performer was to appear in the independent theatres. Judge Hough in the United States Circuit Court heard the arguments of both sides on last Friday and reserved his decision until Monday, May 10, when he refused to grant the motion made by Attorney Stimson on behalf of William Morris, Inc. Miss Kellermann will, therefore, play United time in the future. She is in Baltimore this week, with Philadelphia to follow. When Miss Kellermann went back to Keith she was forced to work for her original salary, said to be $300 a week. Under Keith's new contract she is said to receive $1500, while Morris is alleged to have signed with her at a figure of $1000.

COMING RIVALRY AT BRIGHTON.

Vaudevillians and patrons of this field of amusements may look for some keen rivalry, and what may result in a small local vaudeville war, when the two music halls at Brighton Beach open for the Summer. As stated in last week's MIRROR, the old Brighton Beach Music Hall will retain its familiar name, while David L. Robinson's new resort will be given the same title unless the first audience attending a performance in this theatre should vote otherwise. A peculiar feature of this rivalry lies in the fact that both houses will book acts through the United Booking Offices, and it will probably result in the house which can pay the most getting the best of the offerings. The new seaside hall will be the first to open, its date being set for May 30, and the older hall will open on June 7. Joseph A. E. Studwell is the lessee and manager of that house this season.

HARD SUMMER IN ENGLAND.

From reports received from the other side of the Atlantic, it appears that the coming season in England, so far as the variety business is concerned, will be very hard. Since the recent combination only those acts actually required are being booked, and time is now filled months ahead.

Carleton Macy writes THE MIRROR regarding this matter as follows: "I would warn American acts against coming over on speculation, for it is very hard to get immediate time, even if they want the act, for they are booked so far ahead. Some managers who wanted our act (Macy and Hall) offered me time in 1910, the earliest they had open, and I think it is going to be the hardest Summer in England they have known for years. Skating rinks and moving pictures are closing lots of halls."

PROWLERS TO ENTERTAIN.

The Prowlers, an organization of newspaper men, magazine writers and artists, on Friday evening, May 14, will entertain the New York ("Giants") and Chicago baseball teams, and they and their guests will, in turn, be entertained by Buffalo Bill and Pawnee Bill at the latter's show at the Madison Square Garden, which they will attend in a body. After the show the Prowlers will return the latter's hospitality by tendering the proprietors and principal cowboys of the show a dinner and entertainment at Keen's Chop House, where the principal members will be initiated as honorary Prowlers. Bozeman Bulger, the well-known baseball writer, will preside at the gathering.

NEW CIRCUIT IN WEST.

The Irving Circuit company has bought the Masonic Temple Theatre Building at Wallace, Idaho, for $35,000. The house will be opened by the new management on June 1. The company is putting in a string of vaudeville theatres from Great Falls, Mont., to the Coast, including Helena, Butte, Missoula, Wallace, Spokane, Portland and Seattle. It is an independent concern and will have not less than 100 performers on the circuit. George W. Ray is president.

SHRINERS AN THE GARDEN.

About 2,000 Shriners attended the performance of the "Bill" shows at the Garden on last Friday, May 7.

AL LAWRENCE.

An excellent argument for the advocate of advertising and what it will accomplish is found in the person and success of Al Lawrence, that "Mimetic Comedian," as he terms himself, and whose portrait is on the front page of this week's MIRROR. Mr. Lawrence is one of the well-known monologistic comedians of the American vaudeville stage, as well as being familiar to the patron of the legitimate comedy-drama. A few years ago he was not half as well known as he is to-day and one of the reasons for his present popularity and renown throughout almost the entire country, lies not alone in the cleverness and talent of the comedian, but because he has appreciated the value of advertising and keeping his name before the public morning, noon and night. Mr. Lawrence has a farm near Havena, Ohio, and two or three years ago he conceived the exceedingly novel plan of raising skunks—those most abhorrent of all mammals—as pets and of letting this fact be known far and wide. The result has been that Mr. Lawrence has had column after column of stories about his unique farm in newspapers, magazines and weekly publications from Maine to California. Hence he has become known to thousands of persons who may never have seen him, but who mean to whenever he makes his appearance in their town or city. And, lastly, when Mr. Lawrence does appear in any such place he has the ability, personality, magnetism and talent to "make good" in all that has been claimed for him. He is known for his remarkable facial expression, his cleverness at pantomimic comedy as well as for his humorous methods of story telling and rendering a song. Season before last, or, in 1907-1908, Mr. Lawrence played the principal comedy role in Little Dolly Dimples, with Grace Cameron, in which role he scored a remarkable hit. This season he has been in vaudeville playing throughout the West and South. Unfortunately for New Yorkers he has not been seen in town this year.

SWEPT BY FIRE.

On Saturday afternoon, May 8, a fire started from an unknown cause at Golden City, Jamaica Bay, L. I. Although hampered at the start by an inadequate water supply, the firemen forced their way into the park and drove back the flames. They succeeded in saving about half the resort, but before they could check the fire it spread to three frame hotels outside the grounds and destroyed them. The loss is estimated at about $100,000.

Arrangements were being completed for the opening of the park on that day. With the exception of the amusement resorts at Coney Island-Golden City is the largest park of its kind in Brooklyn. Its principal owner is William Warner, Jr., who, with several other Brooklyn men, invested more than $300,000 in the enterprise. It was built in 1907, and during the Winter and Spring many improvements were installed.

BOOKING FOR SUMMER PARKS.

In connection with the Western Vaudeville Theatres' new offices in the Long Acre Building, Mr. Beck has organized a thorough park department under the management of John J. Collins. The most important Summer time in the West and Middle States is being arranged through this source. Some of the most famous Summer amusement resorts booked are: Forest Park Highlands, St. Louis; Fountain Ferry Park, Louisville; East End Park, Memphis; West End Park, New Orleans; Ramona Park, Grand Rapids; Ingersoll Park, Des Moines, and Salt Air Resort in Salt Lake.

LAST WEEK'S BILLS.

ALHAMBRA.—Another week of capacity business was enjoyed by the management of this theatre, and on Monday night every seat and almost every inch of standing room was taken up. The Piquays opened, and were followed by Clifford and Burke, James J. Corbett and company, Howard and North, the Pianophiends, Charles Leonard Fletcher, Al. Fields and Dave Lewis, and Pauline (second and last week).

KEITH AND PROCTOR'S FIFTH AVENUE.—The bill included the Four Rianos, who opened, Harry Atkinson, not on the programme, and taking the place of Frank and Mae Moore, Bert Kalmar and Jessie Brown, Imro Fox, also not on the programme, and taking the place of Murphy and Nichols, Mr. and Mrs. Jimmie Barry, Gennaro and His Band, the Pisaluttis, Montgomery and Moore, and Annette Kellermann.

PLAZA MUSIC HALL.—Business has picked up considerably at this newest of the vaudeville theatres, and on Tuesday night a very good sized audience was in attendance; in fact, the theatre was almost entirely filled. Gallando was the first on, followed by Campbell and Barber, Grace Cameron, Feilx and Caire, Alf W. Loyal and his dogs and horse, Magnani Four, Eddie Foy, Georgia Campers, and W. S. Harvey.

AMERICAN MUSIC HALL.—Business seemed to have fallen off a bit at this house last week, possibly due to warm weather. On Wednesday afternoon a fair sized audience was in attendance, taking the huge size of the house as a comparison. Bisset and O'Brien opened, followed by Minna K. Hurst, Hill and Sylviany, Columbia Comedy Four, Three Yoscarys, Maude Morris, Barnold's dogs and monkeys, Three Dumonds, Karno's Comedians in The Early Birds, Eight Vassar Girls, Harvey and Lee, and Breneck's Bronze Beauties.

COLONIAL.—A capacity house was in attendance at the Colonial on Wednesday evening, and business held up to this standard all of the week, and Eddie O'Neil, the treasurer, and Charles Mussett, the business-manager, were kept overbusy in consequence. The Imperial Sextette opened (see New Acts). The remainder of the bill came in the following order: Italian Trio, Walter Law and company, Charles and Fannie Van, Jesse Lasky's At the Country Club, Ward and Curran, W. C. Fields, Eva Tanguay, and the Artois Brothers.

VICTORIA.—The bill included Julius Steger and company, Harry Tate's Comedy company, the McNaughtons, Frederick Bond and Fremont Benton, Smith and Alexander, Butler and Bassett, Irving Jones, Neta Vesta, and Alfred Jackson.

KENNEY'S THIRD AVENUE.—Rhoda Bernard, Florence Craig and company, Lawrence and Harrington, Ross and Moore, the Luigi Trio, and Vedmars made up the bill at this house.

THIS WEEK'S BILLS.

KEITH AND PROCTOR'S FIFTH AVENUE.—The Great Lester, Lyons and Parks, Binns, Binns and Binns, George Malcolm, E. F. Hawley and company, the Zanettos, Les Sylvas, Big City Four, and A Night on a Houseboat.

ALHAMBRA.—Vesta Tilley, Walter Law and company, Hyman Meyer, Birdland, El Cota, Work and Ower, Italian Trio, George Armstrong, and Bert Leslie and company.

COLONIAL.—At the Waldorf, Al. Fields and Dave Lewis, Stuart Barnes, Hawaiian Trio, Clermont's Circus, Griff, Linton and Laurence, Carbrey Brothers, and Charles E. Evans and company.

AMERICAN MUSIC HALL.—Gertie Le Clair and Picks, Minna K. Hurst, M'Lallen, Carson Duo, Kenny and Hollis, Watson, Hutchings and Edwards, Juliet 7, Three Brothers Le Maze, Eddie Clarke and Winning Widows, Halliday and Curley, Julian Eltinge, Rosedale Quartette, and Alf. Loyal's dogs.

PLAZA MUSIC HALL.—Emma Carus, Wills Holt Wakefield, Rinaldo, Barnold's dogs, Maude Odell, Florenz Troupe, Charles and Nellie King, Henry Lee, and Cliff Gordon.

VICTORIA.—Irene Franklin, Fiddler and Shelton, Howard and North, Potter-Hartwell Trio, Waterbury Brothers and Tenny, Donisetti Troupe, Ben Welch, Ray Cox, Clayton White and Marie Stuart, and the Dalys.

KENNEY'S THIRD AVENUE.—Whitly and Bell, Murphy and Francis, Austin Walsh, McKeever and Flinn, Austin and Austin, and Musical Campbell.

AT OTHER HOUSES.

DEWEY.—Last week's bill included the wonderful bicycle troupe of acrobats, Todice-Keating Trio, James Maguire in The Janitor, Starkey and Redmond, John Walsh, George Stanley, the Aschers, Billy Ward, Rita Reynolds, Musical Franks, Williams and Brown, Itty Ash, and Anita Bush and Four Maids from the Williams and Walker company.

UNIQUE.—Buffalo Jones, Nan Doyle and Watts and Gaut.

MANHATTAN.—The last week's bill included Phillips Sisters, Pike and Clare, and Marriott Trio.

FOURTEENTH STREET.—The acts presented here included Hank and Lottie Whitcomb, Jess Carling, Nolan and Maguire's production of Jungleland, featuring the comedians, Curry and Dumedy, Michael Brigham and company (see New Acts), Hank and Lottie Whitcomb, Rossi and Stevens, and Jack Driscoll.

A CRITICAL REVIEW.

NOTES FROM A SURVEY OF THE WEEK'S OFFERINGS OF VAUDEVILLE HOUSES IN TOWN.

Suggestions for the Possible Improvement of Acts—The Presentations That Won Most Favor, with Probable Reasons Therefor—Large Variety in Amusements.

Pauline proved that he was more than worth being retained at the Alhambra for a second week as the feature drawing card. He is certainly the most novel and the greatest laughing "act" of this season and the packed houses that greet him at every performance and remain until he has said his last word and accomplished his last feat in hypnotism demonstrates beyond a doubt his evident popularity and the interest he creates in the minds of both young and old alike. On Monday night there were nearly a dozen more subjects than when he was seen the week previous. His experiments were along similar lines as heretofore, with a few new ones added. The most amusing of these latter and one that seemed more mysterious than the others was a feat of hypnotising three different men and making each one auction off a table, each apparently thinking that the table was not a table but a horse, a cow and a piano, respectively. At the finish all three got into a heated argument with each other and naturally it caused laughter of a most hilarious sort.

Jesse L. Lasky's Pianophiends entertained the Harlemites at the Alhambra last week and the familiar but always novel and pleasing musical act was as thoroughly enjoyable as heretofore. Gladys Lockwood's rendition of "I Love My Wife, But Oh, You Kid," was delightfully amusing, and her method reminded one of Clarice Vance, because of her assured, quiet manner of reading the lines of the song. Miss Lockwood is developing into a singer of unusual ability and should attain marked success in the musical comedy field as well as in vaudeville.

Charles Leonard Fletcher was seen at the Alhambra last week, when he gave his impersonations of noted characters in real life and story. His Mark Twain was striking as to make-up, but vocally it was a good ways from the voice of the distinguished humorist. Uriah Heap in "David Copperfield" is a character that calls for no great acting under such limitations as a vaudeville impersonation necessarily requires and the green spot light proved of invaluable assistance. His reflection of Richard Mansfield as Baron Chevrial in A Parisian Romance is already familiar. He closed in one with a characterization of an aged veteran of the Civil War who is blind. This received the most applause and was in reality the most convincing of all of Mr. Fletcher's offerings. He should keep within this realm of imaginary characters where comparisons could not be drawn.

Al Fields and Dave Lewis again caused the tears of laughter to flow and the abdominal muscles to ache when they played the Alhambra last week. The "bottle mine" and the "sugar feeler," along with the "beer listener," will go down in the annals of jestdom as examples of fine absurdities of the twentieth century.

Back in Wellington was as appealingly pleasing as ever when Howard and North again gave their sketch of that name at the Alhambra last week. It is not often that such realistic and true to life playlets are seen in vaudeville and when one like this comes along its success can usually be relied upon.

Clifford and Burke were in second place at the Alhambra last week and in spite of their early appearance upon the bill scored a goodly sized hit. "You Ain't Talkin' to Me" was a laugh producing song that met with much favor.

The Four Rianos were seen at the Fifth Avenue last week, where they opened the bill. But as Will Fox would say, "But in spite of these adverse circumstances," they scored a really big hit both because of the novelty of the act and the cleverness of its presentation.

Harry Atkinson took the place of Frank and Mae Moore at the Fifth Avenue last week and his instrumental-ventriloquil work was applauded quite generously. Mr. Atkinson calls himself the "Australian Orpheus." Whatever that title may mean he is probably what that is. Be that as it may, Mr. Atkinson is a clever performer in his line and his imitations of a banjo, harp, bugle, cornet, concertina, oboe, violin, mandolin, automobile and two different human voices is quite remarkable, and he was fully appreciated by the Tuesday afternoon audience.

In Bert Kalmer's character dance, Bugs, a title which suggests the humorous, if he would adhere somewhat more to the character of the entomologist rather than endeavor to merely give an eccentric dance, this particular number might be classed as a somewhat more artistic bit of work along this particular line. The act of Mr. Kalmer and Jessie Brown as seen at the Fifth Avenue last week is, however, as entertaining and as artistic as heretofore and was thoroughly enjoyed by the Tuesday afternoon audience.

In fourth place on the Fifth Avenue bill last week Imro Fox, the magician, scored a genuine hit of large proportions. His work is not alone enjoyable and interesting, but many of his feats of sleight of hand are so mysterious as to puzzle one of his own profession. Mr. Fox took the place of Will H. Murphy and Blanche Nichols, who were billed to appear at this house, but did not owing to their not being billed as they claim they should have been. Mr. Murphy when seen by a representative of THE MIRROR stated that they were to have had their names placed upon the electric sign in the front of the theatre and that they were to have been the headline act of the bill and that this was not accorded them and hence they did not appear.

Mr. and Mrs. Jimmie Barry were again seen in their always laughable skit, At Headfoot Corners, at the Fifth Avenue Theatre last week, and as might be expected the offering was both amusing and enjoyable.

Gennaro, "the eccentric" one, with his band of real musicians, was heard at the Fifth Avenue last week to the delight of the hundreds that poured in and out of that playhouse. Gennaro is certainly all that he bills himself to be, but such eccentricities and such mannerisms are excusable when a man can accomplish what he does. There are few bands that can accomplish as much in the way of rendering really harmonious and truly enjoyable music that Gennaro's Band does. Their programme ranged from the classic to the popular, and hence all types and classes were treated to what each liked. At the Tuesday matinee, when the national anthem was played, not a person could be found seated in the house, a result seldom accomplished by any other musician or band of musicians.

After their recent appearances at the Hippodrome the Pisaluttis were seen at the Fifth Avenue last week to the enthusiastic satisfaction of the patrons of that excellent vaudeville house. It can be safely said, without a hint of doubt, that no act of this sort is more sensational or more picturesque than is this one. The feats require strength, skill and agility of a high order and that the act was appreciated was demonstrated by the generous applause accorded it.

There are acts that just pass, acts that please and acts that score a real hit—many of them. But the acts that cause an audience to fairly scream with laughter and to burst gloves and create blisters upon fair and toughened hands by vigorous applauding, are few and exceedingly far between. But Montgomery and Moore may be classed among such acts. They invariably create just such a furore and at the Fifth Avenue last week they were no exception to the usual rule. Miss Moore wore some new gowns of beauty and strikingness. In the place of "Jenny," she sang "I Want a Home," which was even more of a hit than the former successful number, and the verses required of both her and Mr. Montgomery seemed almost interminable.

Annette Kellermann appeared at the Fifth Avenue last week and as usual was received with undoubted signs of friendliness on the part of the patrons of that house, and her diving and diabolo exhibitions were as artistic as heretofore.

"I Love My Wife, But Oh, You Kid!" has jumped into such popularity that the mere hint of it creates laughter and applause. There are already almost scores of vaudevillians rendering this song and many have been heard to sing it in town. But Grace Cameron may be said to have scored the biggest hit of any yet heard using this comic number. At the Plaza Music Hall last week, with the assistance of a man seated in one of the boxes, Miss Cameron fairly set the house wild with enthusiastic applause, and on Tuesday night she was obliged to sing the chorus over and over again. Her other songs have been heard before, and a mention of them here would but be a repetition of former favorable comment.

W. S. Harvey was again seen in town last week when he presented his exceptionally clever balancing and juggling act at the Plaza. Mr. Harvey is possessed of remarkable strength and his feats called forth vigorous expressions of approval from the audiences who saw him.

Campbell and Barber's bicycle act was hugely enjoyed by the Plazaites last week and it has never been seen to "go" better than it did on Tuesday night.

The opening act at the American Music Hall last week would have won much more applause than it did had it enjoyed a better position on the bill. Bisset and O'Brien, the performers in question, are dancers of agility and they make a very neat appearance. But if they would not insist upon trying to sing!

Minna K. Hurst, the illustrated songstress at the American Music Hall, rendered "Down Among the Sugar Cane" and "Take Me Out For a Joy Ride" last week.

Arthur Hill and Sylvia Sylviany certainly take their lives in their hands every time they go through their bicycle and unicycle act. At the American last week they caused the cold chills and shudders to run up and down one's spine, as they always do. The waltzing feat upon one wheel is as clever an act as has been seen in many a day, and it won its merited amount of applause on Wednesday afternoon.

Maude Morris played the American Music Hall last week to the evident enjoyment of the patrons of the West Side vaudeville theatre. Her selections included "I'm Certainly Going to Please Myself," "Hang Out the Front Door Key," and "I Wish I Had a Girl." The last named was received rather coldly, it having been rendered at this house with illustrations, which naturally weakened its chances with any regular singer. Miss Morris wore a shimmery gown of exquisite taste.

At the Colonial Theatre last week, the Italian Trio were heard in grand opera selections which proved exceptionally pleasing to the audiences. On Wednesday night the singers were tendered something in the way of an ovation, demonstrating the contention of THE MIRROR that vaudeville audiences always like the best in any line of amusements.

At the Threshold, which was reviewed in THE MIRROR when it was produced at the Fifth Avenue some weeks ago, was again presented in town by Walter Law and company at the Colonial last week. The playlet in itself is a very acceptable offering of its kind, even though it is a bit improbable in theme. Mr. Law on Wednesday night failed to show any marked sincerity in his portrayal of the part of the Burglar and at times greatly overacted the role, being melodramatic and unconvincing. Yvonne Marvin looked exceedingly handsome, though she was again so tightly laced that her movements were necessarily hampered. Her acting was quite capable, however, though she, too, at times took on a somewhat melodramatic strain in her work. J. Chester Law walked through his part of the Man. The setting again calls for praise as it shows much thought and considerable outlay of money.

Charles and Fannie Van treated the Colonialites to a score or so of minutes of hearty laughter when they played that Williams' theatre last week. Their act is thoroughly enjoyable in every sense of the word and it is to be regretted that they have not been seen hereabouts more often of late. The supporting man in the act deserves a word of praise and his name should be upon the programme.

Jesse Lasky's At the Country Club has not been changed or altered in any way since it was last seen in town, but it nevertheless deserves a special word of praise as it was one of the big hits of the week's vaudeville offerings in the metropolis last week, when it was seen at the Colonial.

Ward and Curran caused merriment of the strenuous order at the Colonial last week and The Terrible Judge proved as acceptable an offering as ever. The only fault with it is that at times it drops a bit and there is a lull in the comedy that makes it drag somewhat. Cutting would improve it. The characterizations were very cleverly done and each was fully appreciated by the Wednesday evening audience.

W. C. Fields returned to town after a few weeks' absence and played the Colonial, where he was again received with open arms. His very clever comedy juggling act is as good as ever and at his finish on Wednesday night he was applauded to the echo.

Eva Tanguay again danced herself into the hearts of the lovers of vaudeville last week when she played the Colonial. Her songs remain unchanged since they were last reviewed in these columns and each was received with a show of enthusiasm and approval seldom tendered any performer or star. The "exuberant one" again exhibited a new accessory in the way of a black tight fitting coat or jacket which she wore during the rendition of her last song, over her white finishings. And, as usual, the effect was as Tanguayesque as ever, hence as welcome.

The Artois Brothers, with the new member of this old time team of her acrobats for the first time in the city since the original team split some weeks ago, played the Colonial last week. They closed the bill and succeeded in holding the audience through their entire act. The new member showed skill of a high order and the team may be said to be quite as acceptable as before.

The Columbia Comedy Four were a laughing hit of goodly proportions when they played the American Music Hall last week. Their medley of popular airs was applauded and their other songs included "Boneyard Shuffle," "In Ireland," and "The Bell in the Lighthouse."

Since the first performance of Arthur Hoeton's novel juggling act, the setting and business used have been much elaborated. The jungle scene now has several live monkeys frisking about and three or four real cockatoos perched upon a branch. The effect is picturesque and the antics of the live "props" amusing.

Nolan and Maguire's production of Jungleland was presented at the Fourteenth Street Theatre last week. Curry and Dumedy are passable comedians, but the roles could be made far more funny than at present. The sunlight effect in the jungle scene is exceptionally artistic, and the music and chorus work deserve praise. With better comedians and a few changes in the lines the musical comedietta would prove acceptable in any theatre.

MORRIS IN TORONTO.

A report is received from Toronto that William Morris, Inc., are negotiating with local interests in that city to lease a playhouse there which will be turned over to the independent circuit and which will open in September. It is also said that Harry Lauder will be the headliner the opening week. It is said that representatives of the Morris Company were in Toronto last week and that they closed the deal.

COMPLIMENT TO ALICE LLOYD.

When Alice Lloyd played Cleveland last week she found that the new Hippodrome (the present United vaudeville theatre there) was too large for her vocal powers, and the United Booking Offices, to oblige the English singer, changed the old Keith house to a regular vaudeville theatre again for that week. Of late it has been a picture house. The pictures were shown in the Hippodrome.

THURSTON TO GIVE PROFESSIONAL MATINEE.

To accommodate the many professionals who desire witnessing a Thurston performance of magic and mystery, an invitation is extended to all professionals in and around New York city to the Yorkville Theatre on Thursday afternoon, May 13. This week closes the season of Thurston, which embraced almost every important large city of the United States and Canada.

SHRADER WITH MORRIS AGAIN.

Frederic Shrader, who was the astute publicity and press man for The Queen of the Moulin Rouge during its long run at the Circle Theatre, and whose stories appeared daily in the papers of the metropolis, has returned to the offices of William Morris, Inc., with whom he was formerly associated prior to going with Thomas W. Ryley.

DELLA FOX TO RETURN.

It is announced that Della Fox will shortly return to the vaudeville stage in an entirely new act written especially for her. She will wear shirts and boy's clothes in the act, and will be heard in songs as of yore. Her voice is said to have come back to its old form and the actress is said to be in excellent health.

HACKETT SECURES HOLLAND.

James K. Hackett has engaged E. M. Holland to appear with him in The Bishop's Candlesticks, in which playlet the popular star is to make his vaudeville debut at the Plaza Music Hall on May 17.

VAUDEVILLE.

ELIZABETH M. MURRAY

IN VAUDEVILLE

BOOKED SOLID UNTIL AUGUST, 1909

TOM WATERS

Late Star "Coming Thro' the Rye"

Now Presenting His Famous and Artistic Pianologue in Vaudeville

Management M. S. BENTHAM

W. H. Murphy and Blanche Nichols

Presenting their Third Sensational Success,

THE SCHOOL OF ACTING

Booked Solid Two Years Ahead—United Time.

VALERIE BERGERE

And Her Company

Repertoire of Playettes — Play "United" Time

HELLO! SAY!! LISTEN!

CHARLOTTE TOWNSEND

The ORIGINAL Hotel Switchboard Girl

UNITED TIME — ALBERT SUTHERLAND, Mgr.

ROGER MARION

GRAY and MILNOR

IN VAUDEVILLE

BAILEY AND AUSTIN

Starring TOP O' THE WORLD Next Season

WILL NOT PLAY VAUDEVILLE

The Only Band in Vaudeville!

THE ECCENTRIC GENNARO

And His

Venetian Gondolier's Band

Per. address, 205 West 38th Street, New York City.

VAUDEVILLE JOTTINGS.

Martin Beck has ordered the last advertising curtains in the theatres of the Orpheum Circuit to be withdrawn and regulation curtains to be hung in their stead. The contracts for advertising on curtains in these theatres have gradually expired and some months ago Mr. Beck announced his policy of refusing to accept any more of such advertisements. The Orpheum Theatre at Oakland will be the last to have such advertisements, and from now on art will take the place of commercialism in these houses so far as the appearance of the curtains is concerned."

Eva Tanguay announced last week that she would lay off this week and hence she is not appearing at any of the houses in town as she originally intended doing. She is desirous of taking a rest, she declared, and after a brief respite she will be able to do much better work than as if she continued working all of the time.

The Theatre Treasurers' Club of New York held its annual dinner at the Metropolitan Opera House on last Saturday, May 8. A vaudeville entertainment was furnished by Grace Cameron, Daly's Rosedale Four, and Clare Mac Hummer.

Julian Eltinge has been offered two extra weeks by William Morris, Inc., following his appearance this week at the American Music Hall. Mr. Eltinge was in Chicago last week when his manager, Otto Henry Harris, wired him of the offer of this extra time. Mr. Eltinge wired back that he did not care to accept, as he wished to lay off and take a much needed rest. It is seldom that any player is so fortunate or in such demand as to be offered time at a phenominally large salary when he does not wish to work. But Mr. Eltinge is one of those artists whose originality and merit put him in such an enviable position.

Beginning yesterday, Monday, May 10, the Gotham and Novelty theatres in Brooklyn adopted the split-week policy and will alternate with each other in playing acts for three days apiece.

Henderson's Music Hall at Coney Island opened yesterday, May 10, with its usual high class vaudeville entertainment. Jules Delmore is doing the booking, as formerly.

Bryant's Minstrels will open at Coney Island, Cincinnati, O., May 22, for a month. Later the attraction will play the Eastern parks in New England. Manager C. W. Engleberth will carry thirty people and a band of soloists.

Harry Beebe, a cowboy with the "Bill" Show now playing at the Garden, gave a box party at the Herald Square Theatre last Thursday, May 6. His guests included Indians, a Dahomian, a Cossack, Boer Indians and others of varying races with his show.

John and Alice McDowell are back in vaudeville and from reports are meeting with decided success.

The Hippodrome is giving two benefit performances to-day (Tuesday, May 11) for the New York Asylum for the Blind. In addition to the regular performances blind athletes will compete in acrobatic work upon the stage of the big theatre.

Veterans of the Civil War representing both the North and the South attended the performance of Buffalo Bill's Wild West and Pawnee Bill's Far East shows at the Garden on the evening of Wednesday, May 5. General Leonard Wood, U. S. A., and other notables also were present. This afternoon, Tuesday, five thousand orphan children will attend the show as the guests of the management.

Hammerstein's Victoria Roof Garden will open on May 31. Two escalators will be constructed on the Forty-second Street side of the theatre to convey patrons to the aerial theatre. Both of these will be reversible, so as to allow the patrons to descend in the same easy manner.

As announced in THE MIRROR last week, a vaudeville entertainment for the benefit of the New York Association for the Blind will be given at the Hotel Astor this afternoon (May 11) and evening.

Lew Dockstader is touring Texas and on May 1 he visited Waco, where he was the guest of Sidney Hare, who took the minstrel star for an automobile ride about the city and its environs. Mr. Dockstader reports excellent business throughout the State.

The Utica (N. Y.) Y. M. A. gave a benefit at the Majestic, in that city, for their gleb and fourth fund, April 28, to a packed house. The following people from the local theatres appeared, and afterward were given a banquet by the ladies: From the Majestic, Grimm Comedy Four, Gibney and Fay, Bert Fitzgibbons, Rudolph and Hyde, the Musical Parsons and Kirby Cahill; from the Orpheum, Harvard Judge, Leonard and Ward, Karl and Emma Groth, and Hadley and Hadley; from Sam Gutentadt's, Loretta Faun and Margaret La Vanne; from the Hippodrome, Hubert De Vean and Cris Lane; local, Kelley and Mahlman, William Canby, Jr., and John P. Moore; from Rome, Walter C. Wilson.

Sydney Dale and Billy Boyle are emphasizing, over the United time, the good impression they made in New York a few weeks ago.

Irene Lee and her Kandy Kids are back from Europe after a very successful tour over the Moss and Stoll tour.

Madame Le Brun, of the Le Brun Opera Trio, had a narrow escape from death on last Tuesday, May 4, when playing at the Colonial Theatre, Norfolk, Va. Madame Le Brun was singing the opening words of "When Hearts Are Free," from Il Trovatore, when suddenly a huge iron curtain cylinder dropped from the flies. The singer, not realizing the peril she was in, and merely by good fortune happened to take a few steps forward as the iron started to fall. Her last step brought her in front of the weight, which tore the train of her gown in its descent. Madame Le Brun took the next note of her song and went on as if nothing had happened, the audience applauding her nerve and presence of mind.

Sam Drane, of Duntonville, Va., writes that he is negotiating with David Belasco to play Frank Keenan's role in The Girl of the Golden West. Mr. Drane states that he is now impersonating that actor in the role in question. Mr. Drane also states that he owns the copyright to the sketch, Lincoln and the Soldier. He bills himself as "A Monologist, A Singer, A Mimic and A Hit! The Only Actor on the Map" is an added line to a circular he sends THE MIRROR.

Ed. Wynn, formerly of Wynn and Lewis, and more recently of Wynn and Co., in Mr. Busybody, will return to his old double act for a long season in the West. His new partner is Al. Lee, who is not a Chinaman as the name suggests, but a college chap who can wear a funny hat.

Josephine Sabel has been scoring a decided hit at the Empire Palace, Johannesburg, South Africa. She goes from there to the Folies Marigny, Paris.

Francis Pierlot has entered vaudeville with Eleanor Gordon, playing Stub Dempsey in Tips on Top, by Edgar Allen Woll.

Prescella, the hypnotist, closed his season engagement on the Rubi circuit at Canton, Ohio, May 1. He opened in vaudeville at Poli's, Hartford, yesterday, May 10.

John C. Rice and Sally Cohen will sail for England on the steamer "Minnewaska," June 12, to be gone all Summer. They will play four weeks, with a possibility of more to follow, at the Palace, London, presenting The Honeymoon, The Bachelor's Wife, and All the World Loves a Lover. They sold the English rights to The Kleptomaniac, which is already booked on the other side for twelve months. Before sailing Mr. Rice and Miss Cohen will produce their latest playlet by May Norman, entitled Just Like a Man, in one of the Morris theatres. Upon their return in the Fall they will open on the Morris time on Sept. 13, with thirty weeks to follow.

It is said that Kellar and Thurston, the magicians, are negotiating for a house on Broadway, in which the attraction would be a bill made up of magic and illusions entirely, a Broadway "House of Magic," in fact.

Maude Odell was taken suddenly ill on Sunday of last week, and was not able to appear at the American Music Hall, where she had been billed to appear. Bronck's Bronze Beauties took her place, closing the bill.

A license to sell liquor at the White City, London, Eng., this Summer was granted by the authorities after a controversy regarding the matter. Charles Imre Kiraly is the managing director of the resort.

Everhart, the "timber artistist," but better known as the expert lumber roller, is creating something of a furore throughout Europe, where he is playing. He is now in Italy. He will go to Lucerne, Switzerland, in July. He is also booking time abroad for next season. He writes THE MIRROR: "The picture houses are putting an awful crimp in the variety theatres. England also seems to suffer."

Burt Levy sails for Europe this week to fulfil engagements on that side. He has a busy season booked in London.

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Joe
Myra
Buster
Louise
Jingles

KEATON

I.

I heard he joined an actor troop
This roving, laughby Turk.
Well he might as well be doing that,
'Cause he never did like work.

[Continued—by Walt Terry].

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NEW VAUDEVILLE ACTS.

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Eddie Foy Returns to the Variety Stage in a New Offering—One of the Cleverest Dogs Ever Seen Upon Any Stage Appears in a Sketch—A Sextette of Good Dancers—Other Offerings.

Michael Braham and Company.

In a theatre now somewhat out of the beaten pathway of the usual vaudevillegoer, a new sketch in which a little dog is featured was presented for the first time in this city, and it proved such a real treat that it seemed almost a pity that the act was not booked in one of the larger house. Michael Braham is the sponsor for the sketch, the dog and the supporting lady, Agnes Kayne, and the Fourteenth Street Theatre was the playhouse which gave him his opportunity. There is a genuine plot which tells a story of a young man who is enamored of a lady possessed of considerable wealth and a supposed antipathy to all pets and particularly to canines. The suitor calls with his dog, and the largest portion of the playlet consists of a conversation with the dog, the latter actually replying to his master in his own dumb way, but in no mistakable dog verbiage. The dog acts upon every cue, sitting down, showing gladness, remorse, chagrin, sorrow, anxiety, despair, indifference and anger. The lover tells his pet of the woman's hatred for dogs, and bids him hide himself when the lady enters, and upon her arrival the dog comes out from under a table and takes in every bit of the action going on. The girl offers to sing, and upon a rendition of a monotonous, impossible song the dog joins his master in his wails of lament, sitting up and begging her to cease, then crawling upon a chair and offering his prayers, and finally lying down as if in his last death agony. At the finish the lady exits, and the man goes home, the dog joining him after a promise that the lady will not sing again. The audience on Thursday afternoon fairly screamed at the comedy situations, and the dog was applauded again and again as but few human actors are. In any house Mr. Braham's act with this exceedingly clever dog would be a hit of exceptional proportions, and if the act is not seized upon with avidity the public will miss one of the most enjoyable offerings of many seasons.

Eddie Foy.

Hamlet by Freight is the title of Eddie Foy's latest vaudeville offering, a sketch written about the comedian and requiring two scenes. The first shows a train yard with track sidings, trains, switches, water tanks, etc. At stage right is the end of a freight car, and from this the late star of Mr. Hamlet of Broadway is brought forth by two of the railroad yardmen. Mr. Foy is garbed in his usual grotesque costume, this time in the role of a tramp. His conversation and jests are along the usual Foy style of comedy and naturally the laughs were continuous and hearty. In his characterizations of former President Roosevelt, the supporting actors appearing as natives of Africa; Julian Eltinge and Andrew Carnegie Mr. Foy was particularly funny, his work being up to his past standards of comedy. In the second scene a burlesque upon the graveyard scene from Hamlet is given, a back drop showing tombstones with humorous inscriptions referring to present day celebrities in all walks of life. The other actors appear as the two gravediggers, and Mr. Foy plays the part of the Danish Prince. He closed in one, rendering his familiar song, "Everything Depends on Money," and on Tuesday night was called before the curtain at the Plaza Music Hall many times. The offering is quite the best yet offered by a prominent legitimate star, appearing or reappearing in vaudeville this season, and for this Mr. Foy deserves praise.

Gray and Milnor.

At the Columbia Theatre, Brooklyn, last week, one of the strongest laughing hits of the bill was an "eccentric comedy couple" (according to the programme), a man and a girl, Gray and Milnor. The comedian wears a grotesque tramp make-up, while his partner, who is a very pretty girl, wears a tasteful gown, in which she sings and dances quite pleasingly. The comedian's methods are excellent, and the young woman is an admirable "feeder." One might suggest, however, that the pun about George Washington's illness and the parody concerning the predicament of the young woman who fell from a church gallery and hung embarrassingly on the chandelier be eliminated. Theatregoers of many, many years' standing have long been familiar with both.

Who Wins?

J. J. Roberts and company produced their new comedy playlet, entitled Who Wins, at Loew's New Rochelle (N. Y.) Theatre last week. The plot is simple. Jesse Travis, who plays the part of a college student, and John T. Murry, who impersonates a "Dutchman," both ask the hand of Alice Clifton, who for years has been the sweetheart of Lieutenant Roberts. Finally the two decide to abide by Lieutenant Roberts' decision, who in return announces his engagement. At this point they scored a decisive hit. Mr. Roberts sings "I Love My Wife, but, Oh! You Kid," which pleased the large audience. Their acting is clever, and by using their present line of work will "make good."

B. H. NATHAN.

Harvey and Lee.

Appearing as a comedy team of Hebrew impersonators, Harvey and Lee made their debut at the American Music Hall last week. Mr. Lee, it will be recalled, was at one time associated with Hoey, of Hoey and Lee, when the original member of that team temporarily separated from Hoey. The best work of this new combination is accomplished in the rendition of parodies on "Tipperary," "The Old Oaken Bucket," "You're in the Right Church, but the Wrong Pew," "Don't Take Me Home," with a patter, and "I Wish I Had a Girl." On Wednesday afternoon they were well received. They require a little more assurance in putting their jokes over and this will only come by experience in working together.

The Imperial Sextette.

At the Colonial last week one of the most novel dancing acts of the season was presented for the first time in this city. The act is very simple, and this is one reason for its pleasing as it did. Six young men, calling themselves the Imperial Sextette, and appearing in neat dark sack suits, work together and in twos in a series of hard shoe dances that equal anything seen in this line in a long time. Although they opened the bill they were a most emphatic hit on Wednesday night, and when they finished the applause was loud and long.

The O'Neill Trio.

The O'Neill Trio, a feature of the bill at the Columbia Theatre, Brooklyn, last week, is composed of three very young men, who do few things, but do the few quite well. They sing a little, dance a little, one plays the piano a little, and two are quite adept in handling the "bones" and tambourine. Their act now is handicapped by a lack of comedy, and, without doubt, if one of the three would turn comedian, in comedy garb, with the other two remaining in their conventional evening clothes, as foils, the turn would be much strengthened. All three possess some little cleverness.

Keene.

Keene, a comedy juggler, appeared in Greater New York last week on the programme at the Columbia Theatre, Brooklyn. He appears as a Hebrew peddler and juggles rather cleverly with the articles on the pushcart he wheels before him. His turn is ruined by a very weak finish, so poor that on Thursday evening he left the stage without any applause whatever. He should obtain one strong trick with which to bring his act to a more pleasing and satisfactory close.

Hall Brothers.

The several feats of strength by one member of the team and the clever balancing and acrobatic work of the other make quite remarkable and very pleasing the turn of the Hall Brothers, seen at the Columbia Theatre, Brooklyn, last week. The work of the two is classical and well done, and in every respect the team is entitled to a place at the top of their class of entertainers in vaudeville. They are deserving of the best "time" any booking office furnishes.

The Dancing Four.

Two young men and two girls comprise the Dancing Four, seen heretofore at the Columbia Theatre, Brooklyn, last week. The four appear first in grotesque costume and change later to ordinary stage clothes, the men in street suits and the girls in tasteful soubrette frocks. The singing of the four is only fair, but their dancing is very good, indeed, so good that one is willing to overlook their vocal shortcomings.

"BILL" SHOWS IN BROOKLYN.

The Buffalo and Pawnee Bill Shows will go over to Brooklyn next week to exhibit on the same plot of ground where the Ringling Brothers' Circus were recently seen.

AMONG AGENTS AND PRODUCERS.

Ed Wynn, late of the team of J. Wynn and Lewis, but now known as Wynn and Lewis, will be associated with Al. Lee hereafter, and the new team will be called Wynn and Lee. Their act will be called The Milliken Freshman, it is announced, which is the work of Mr. Wynn.

Alice Washburn, recently produced a new act, entitled Mother's Accident, which met with great favor. It will shortly appear over one of the large Eastern circuits.

Lansing Rowan produced a new sketch by Robert Stodart in San Francisco last week, and from wires received it was a great success.

The New York office of H. B. Marinelli received the following cablegram from their Paris office on May 6: "King Edward attended performance Olympia last night, enjoying himself immensely. Complimented Marinelli personally." Ethel Levy was on the bill, and her work is said to have pleased England's monarch particularly.

Johnston and Harriet (Mack Johnston) opened at New Brunswick, N. J., last week in a new sketch written for them by Thomas J. Gray, entitled The Bogus Fortune, and, according to reports received, they scored a decided hit. This week the act is being presented in Bridgeport.

Mlle. D'Arcy produced a new posing act at the Amphion Theatre, Brooklyn, on Saturday, April 30, and she is said to have been received with marked favor. The act takes the form of a regular sketch, which was written especially for her by Thomas J. Gray, and which is called The Promising Model. A special set of scenery was built and painted by the Lee Lash Studio. George Paxton produced the offering.

When W. H. Thompson opens on the Orpheum circuit in the Fall he will produce a sketch, new in America, called Pride of Regiment. It is an unusual success in London, where at Beerbohm Tree's His Majesty's Theatre, it has passed its five hundredth consecutive performance. In the cities where Mr. Thompson is booked two weeks he will probably open with Pride of Regiment, and present Waterloo for the second week.

Eddie Redway produced his new vaudeville act, entitled Four to One, at the Family Theatre, Moline, Ill., last week. Newspaper reports received from that town state that the star and his support, which includes Gertrude Lawrence and four girls, were received most favorably by a large audience. After a short tryout the sketch will be seen on the William Morris circuit.

James Young opened in Pittsburgh on May 3 in a vaudeville version of Brown of Harvard, entitled When Love is Young.

The Vincent Amusement Company of Charleston, S. C., has leased the Academy in that city, and opened it as a vaudeville theatre on May 3. The opening bill included the Musical Steppe, Morgan and Chester, Armand Melnotte, and the Ouri Althorpe company.

On May 15 Carl Anderson will sever his connections with Jesse L. Lasky, with whom he has been associated as business-manager for At the Country Club. Mr. Anderson will hereafter manage In Dreamland, a musical fantasy in three acts, in which Emmet Devoy is to star.

The Barber's Picnic is the title of a new musical playlet by George M. Cohan, which is to be presented by the Cohan and Harris Minstrels early next season, with George Evans in the leading role. A feature of the production will be vaudeville acts by the Boganny Troupe and Alexander and Scott.

NEW VAUDEVILLE THEATRES.

The class of attractions for the season in Montgomery, Ala., has been good, but the business has not been as good as was expected. There is a possibility of W. K. Couch building a new vaudeville house this Summer to cost about $65,000, but there are no definite plans as yet.

The Bijou, at Anderson, Ind., reopened after four months to good business. The work will commence next week on the new Airdome Theatre. This is one of a chain of thirty-five in Indiana.

The new Princess Theatre, at Wichita, Kan., opened March 29 with L. M. Miller as manager. This house cost $40,000 and has a seating capacity of 950. It will be devoted exclusively to vaudeville, booking through the Western Vaudeville Association.

The Victoria Amusement Company opened their vaudeville theatre, the Victoria, at Lafayette, Ind., on April 19.

W. S. Butterfield, secretary and treasurer of the Michigan Vaudeville Managers' Association, reports that, with the building of the new houses at Flint and Battle Creek, it gives all of the association towns a new ground floor theatre with seating capacity running from 900 to 1,200. All of these theatres have been built within the last five years. The two new houses will be ready to open by Sept. 1 for the coming season. Owing to the fact of Lenten season and a strong fight over local option all the amusement enterprises have suffered recently. The new Vaudeville Theatre in South Bend will be started by May 1 and will be ready to open Oct. 1. This will make twelve first-class theatres booked by O. S. Humphreys, of the Western Vaudeville Managers' Association, from Chicago, Ill. Most all of the towns play only fourteen shows a week, some playing seventeen and a very few twenty-one performances.

VAUDEVILLE JOTTINGS.

The Griffin, at St. Catharines, Ont., formerly known as the Lyric, is doing a splendid vaudeville business. An entire change of programme twice a week under the able management of Hal Morgan succeeds in pleasing large audiences each night. It will be rebuilt this Spring and the seating capacity doubled. The stage will be moved back about 100 feet and 500 additional seats put in, thus giving a seating capacity on the ground floor of 1,000. The Grand has been purchased by Harry Marsay, of Niagara Falls, N. Y., and will be opened as a first class vaudeville theatre, reserving one night a week for traveling theatrical attractions. The entire building is being refitted, and when opened again to the public will be under the management of Paul B. Elliott, of Niagara Falls.

Vaudeville will probably be used extensively in the motion picture theatres at St. Johns, Newfoundland, with the exception of the original Nickel Theatre, which will still strictly adhere to its initial policy of three reels of motion pictures and two illustrated songs. The Wonderland and Star theatres in that vicinity will install vaudeville features, also including motion pictures and illustrated songs.

Charles J. Stine, who has been known among vaudevillians the world over, has been engaged by Joseph Weber to play with that comedian star's co. next season. This Summer Mr. Stine will be located in Columbus, O., in Olentangy Park.

Herbert Brooks has been causing somewhat of a sensation in the West, where he has been doing his handcuff, trunk and jail breaking act.

A report received from Montreal states that Mlle. De Leon was arrested in that city on May 3 and sentenced to one week's imprisonment for presenting a dance at the Royal Theatre which the court claimed to be immoral.

The three original brothers of Ollie Young and Three Brothers will leave that act at the finish of their Orpheum contracts and will present in New York, about Sept. 1, a new juggling novelty with diabolos, as the Four Conners Brothers.

The British Guard's Band, which closed a most successful tour at Asbury Park, N. J., last season, after covering two continents, which included England, Ireland, Scotland and the United States, is about to open its second annual tour May 30, and will play the principal cities, such as Cincinnati Zoological Garden, Luna Park, Cleveland, O., and Forest Park, Chicago, continuing its tour through the Northwest to San Francisco. Arrangements are now being made for New Zealand and Australia, playing all cities of prominence until England has been reached. Harry Lasenby, general representative of this organization, has arranged a continuous tour of the world. John E. Allemong is general manager of the band. The conductor, Carle E. Carlton, who was decorated by the Royal Musical Society of London, England, will again conduct the band.

William C. O'Hare has composed a set of "Dreamland Waltzes," which he has dedicated to W. H. Reynolds, president of the company controlling the Coney Island pleasure park.

The National Quartette, a new combination of singers, were heard for the first time at the Alhambra Theatre on Sunday night, May 9, and from all reports scored a big hit.

Julian Eltinge returned to town yesterday and opened at the American Music Hall for a week's engagement, with a possibility of a longer stay if he desires it.

At Halifax, N. S., Acker's Theatre is devoted to vaudeville and moving pictures and illustrated songs. The theatre will be open all Summer.

THE VAUDEVILLE ORCHESTRA.

HOMER LIND REPLIES TO THE RECENT ARTICLE UPON THIS SUBJECT BY JULIUS LENZBERG, OF THE COLONIAL THEATRE.

The Importance of the Orchestra to the Performer and to the Public—A Plan for Assisting the Monday Morning Rehearsal—Harmony in Music and How It May Be Developed—An Optimistic View of the Musician's Future.

In the Spring number of THE MIRROR there appeared the first of a series of articles upon the Vaudeville Orchestra. In the following, Homer Lind, who is too well known to the musical and dramatic world to need an introduction, gives his views upon this subject. Mr. Lind only recently finished a tour of nearly forty weeks on the Orpheum Circuit, and his remarks are largely based upon his recent experiences with vaudeville orchestras, rather than upon experiences in past years in this particular field, thus taking the situation as it is to-day, and not as it was in the past.

"I enjoyed reading Julius Lenzberg's recent article in THE MIRROR, and am most happy to see that you have begun to take up this important branch of the vaudeville stage," said Mr. Lind to a representative of this paper. "I fully agree with Mr. Lenzberg that there is a vast room for improvement in this branch of the profession, both in the pit and upon the stage. What Mr. Lenzberg says about the orchestra leader and the men under him meeting the performer half way and in a spirit of friendliness is most essential to the working out of a harmonious and artistic result with any musical act, and the rule should hold true on both sides. Frequently, I am sorry to say, the performer—and I classify all singers and artists under this head, as Mr. Lenzberg did—does not treat the musical director or his men as he or she should. If the performer cannot explain just what he desires during the time of the rehearsal, then he would find it of untold advantage to himself and all concerned if he would have a brief and friendly chat with the orchestra leader in the musicians' room at the theatre or in any other convenient place.

"Right here I might mention a sort of pet scheme of mine, which I think would lead to the most desirable results if adopted by such a circuit as the Orpheum. If the musician, singer or producer would send a set of his music on ahead, say two weeks prior to his appearance in each theatre, the orchestra leader and his players would then have an opportunity to go over the score, and when the time came for the brief Monday morning rehearsal the music would be almost memorized, and the result would be that the first matinee would pass off as well as if there had been several rehearsals. It would be a very simple matter for a circuit with such a finely developed system as is in operation over the Orpheum route to install such a method of sending out the advance music. The performer could have, say, a half dozen sets printed and could pick up each set as he went along, as he does now with his one set. It would entail but a slight amount of labor or trouble and would be of untold benefit.

"I am firmly convinced that a large percentage of the success of the vaudeville act of to-day depends upon the orchestra quite as much as it does upon the performer, or his act. Take an acrobatic act for example. The drummer has to work overtime in nine cases out of ten, and the same holds true with most comedy acts.

"I note that Mr. Lenzberg says that loud playing is more than often the fault of the performer. This may be very true in many instances, but I take exception with him in a measure. There are generally two first violins, a trombone, a bass viol, possibly a 'cello, a cornet, horn and drums. When the usual vaudeville orchestration is made the horns and drums are thrown into prominence, and, as a consequence, they over-balance the strings. The bass viol, viola and second violins harmonize the melody, and if they are not sufficiently accentuated the drums and brass drown out the strings entirely. I think that a good pianist in a vaudeville orchestra is almost invaluable, as is a good organist or a harmonium player. The latter instrument is one of the best assets in an orchestra. There is a well known musician in San Francisco, named Rosner, I believe, who plays a harmonium at the Orpheum there, and his place in that orchestra has proven invaluable. When an organ or harmonium plays a chord it is sustained, and it thereby gives a foundation for the voice. When two violins are played they are staccato, or sharp, and have not the harmony of an organ as a counterbalance. There is a new instrument called the mulcitone, which has the quality of the harp, and which could be played by a pianist or an organist. There are no wires or strings, and it is almost like a pipe organ. It is a simple instrument, and it takes up very little space, and I will probably use it myself next season if I decide to return to vaudeville.

"I believe that the vaudeville orchestra will in time take a more prominent part in the vaudeville entertainment offered the public. This should be developed, and I think that it is an invariable rule that where good music is played, and played as it should be, the public is always appreciative. In Salt Lake City Willard Weihe is the leader of the orchestra in the Orpheum Theatre, and when I played that house this season, during the intermission the orchestra played the Oberon Overture, by Carl M. von Weber. It was a great surprise to me and I found that this orchestra renders such selections every week, and I was told that this aids in drawing people into the theatre quite as much as any average act does. They also played Liszt's Second Rhapsodie and other similar pieces. The orchestra is composed of fourteen musicians. In Portland there is also a very fine orchestra which has a harmonium, and which I found brought out the harmony beautifully. This orchestra had no horns, but it included a piano, two first violins, 'cello, bass viol, clarinet, flute, trombone and cornets.

"I have also found orchestras of nine men that gave better results than some orchestras of twelve men, partly because they were closer together, and because they played better. I have found that oftentimes an orchestra will suffer because of the incompetency of the leader, and to become the leader of a vaudeville orchestra requires a talent quite apart from that required of a leader of the average orchestra. If the leader is not quick to perceive the requirements of each individual act the orchestra cannot play as it should. I should like to say, however, that I have found it an almost invariable rule that the leaders and musicians with whom I have come in contact are gentlemen and are most obliging. If the performer would act the part of a gentleman he would seldom have any difficulty. It takes no little effort to be polite and courteous, and it pays such big dividends in the end.

"In closing I should like to say that I believe thoroughly in the future of the musician and the leader of the orchestra. I believe that he is rising with the vaudeville business, and that he will in the end be appreciated for his full worth as he should be, and there is but one way of rising to such a position, and that is by conscientious, consistent, persistent and painstaking effort. The world always accepts the best and at its full value; in fact, I think that in vaudeville the remuneration frequently surpasses the value, though this does not hold true with the vaudeville orchestra."

CHEAP VAUDEVILLE IN TRENTON.

Five and ten cent vaudeville will be installed at Taylor's Theatre, Trenton, N. J. Five acts and motion pictures will be offered. The Trent, a United house, usually closes about June 1, but in view of the fact that it is owned by the same corporation as the Taylor house, it was deemed advisable to close it and meet the competition of the State Street Theatre by putting in 5 and 10 cent vaudeville at Taylor's. The Atlas Booking Co., of New York, has taken a lease of the White City and will open this outdoor amusement resort on Saturday, May 22.

CASE AGAINST ALHAMBRA.

The third suit brought by the city of New York against a theatre to recover a $500 fine for a Sunday night performance alleged to be unlawful and thereby revoke the theatre's license was heard on May 3 before Supreme Court Justice Greenbaum. It is brought against the Alhambra Theatre, controlled by Percy Williams. The others were against Hurtig and Seamon's Music Hall and the American Theatre. Justice Greenbaum reserved decision, as he has done in the other cases.

NO SUNDAY PERFORMANCES.

An attempt was made to give a performance in the Columbia Theatre at Newark on Sunday, May 9, in spite of the police order that no more Sunday evening shows would be permitted. A woman was in the box office ready to sell tickets when Police Captain Ryan and a squad of patrolmen appeared, ordered the theatre closed, and drove away several hundred persons who appeared.

CONEY ISLAND OPENS.

Coney Island opened on Sunday, with most of the season's attractions running. The opening is recorded in the Brooklyn letter.

AGENTS AND PRODUCERS

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HOMANS, GEO. 1133 Broadway, New York
KELLER, EDW. S. Long Acre Bldg., N. Y.
LASKY, JESSE L. Hudson Theatre, New York
LEO, JOSEPH J. Dewey Theatre, 130 E. 14th St., N.Y.
LOVENBERG, CHAS. Keith's Theatre, Providence, R.I.
MARINELLI (LM.,) H. B. Long Acre Bldg., N. Y
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COMEDY CLUB MOVES.

The Vaudeville Comedy Club moved into its new home at 224 West Forty-sixth Street on last Wednesday, May 5. Members and friends are cordially invited to visit the home which far surpasses the former one. President James J. Morton is in Winnipeg this week, and will be in town in another week.

VAUDEVILLE JOTTINGS.

Leo Cooper, who is again this season playing over the Sullivan-Considine Circuit, during his visit in Duluth the week of April 19 delivered a lecture at the Temple Emanuel on the Merchant of Venice, under the auspices of the Order of Bnai Brith. While in Minneapolis last week he lectured upon and gave readings from Zangwill's Melting Pot before the students of the English department of the Minnesota State University.

Amy Ames, the clever Irish comedienne, appeared in a monologue at an entertainment of the Sarah Underhill Good Templars Lodge on Monday, May 3, scoring emphatically. She was immediately re-engaged for a later date and will repeat her act on May 17.

Arthur Hoops, with James K. Hackett last year, opened at the Majestic Theatre, Chicago, last week, in a new sketch, in which Elita Proctor Otis is starring, and all are said to have met with success.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

Abbott, Arthur—Orph., Canton, O.
Adair, Art—Ideal, Cripple Creek, Col.
Adair, Eddie—Crystal, Milwaukee, Wis.
Adelman, Joseph—Empire, London, Eng., March 15-May 20; Palais d'Ete, Brussels, Belg., 22-June 5.
Adler, Flo—Orph., 'Frisco.
Adler, Jeanette—Columbia, St. Louis.
Ahearn, Chas., Troupe—Keith's, Boston.
Ainsley, Josephine—Fulton, Bklyn.
Ali Hassen Ben—Luna Park, Coney Island.
Allaire, Aime—Hathaway's, Brockton, Mass.
Allen and Delmain—Fulton, Bklyn.
Alpha Troupe—Bijou, Jackson, Mich.
Alvin, Peter H.—Maj., Cinti.
Amatis Sisters—Orph., Oakland, Cal.
American Dancers—Proctor's, Albany, N. Y.
Amoras Sisters—Shea's, Buffalo, N. Y.
Andersons, Four—Grand, Savannah, Ga.
Appelle, Charlotte—Orph., Salt Lake City, U.
Ardell, Franklyn—Maj., Denver, Col.
Arlington Four—Grand, Pittsburgh.
Armond, Grace—Forest Park, St. Louis.
Armstrong and Clark—Orph., Butte, Mont.
Armstrong, Geo.—Alhambra, N. Y. C.
Arnold's Leopards—Orph., Altoona, Pa.
Austin and Austin—Keeney's, N. Y. C.
Austin and Walsh—Keeney's, N. Y. C.
Baader-La Velle Trio—Orph., Portland, Ore.
Barnes and Crawford—Detroit, Mich., Keith's, Cleveland, O., 17-22.
Barnes, Freeman, and Ora Lee—O. H., Uniontown, Pa.
Barnes and Levina—Grand, Montgomery, Ala.
Barnes, Mac M., and Louise Reming—Bijou, Duluth, Minn., Unique, Minneapolis, 17-22.
Barnes, Stuart—Colonial, N. Y. C.
Barnold's Animals—Plaza, N. Y. C.
Barry, Edwins—Poli's, Scranton, Pa.
Barry and Wolford—Proctor's, Albany, N. Y., Hammerstein's, N. Y. C., 17-22.
Basque Quartette—Orph., Bklyn.
Bassett, Mortimer—Empire, Grand Forks, N. D.
Be Ano, Duo—Maj., Galveston, Tex.
Beauvais, Maridor—Roof Garden, Savannah, Ga., Duval, Jacksonville, Fla., 17-22.
Bellecliare Bros.—Proctor's, Albany, N. Y.
Bergen, Nella—Forest Park, St. Louis.
BERGERE, VALERIE—Keith's, Boston, 10-22.
Berry and Berry—Forest Park, St. Louis, Fountain Ferry, Louisville, Ky., 17-22.
Bertina and Brockway—Grand, Cleveland, O.
Bertram, Robert H.—Pantages', Spokane, Wash., Pantages', Seattle, 17-22.
Betts, Harry—Miles, Minneapolis, Minn.
Beverly and West—Family, Cleveland, O.
Beyer, Ben, and Bro.—Keith's, Boston.
Big City Quartette—K. and P. 5th Ave., N. Y. C., K. and P. 125th St., 17-22.
Bimm, Bamm, B-r-r-r—Keith's, Phila.
Binns, Binns and Binns—K. and P. 5th Ave., N. Y. C.
Bison City Quartette—Maj., Milwaukee, Wis.
Black, Violet—Maj., Milwaukee, Wis., 17-22.
Blessings, The—Orph., Minneapolis, Minn.
Bloom, Lew—Orph., Kansas City.
Bob and Tip—Temple, Ft. Wayne, Ind.
Boden, Kennedy and Smith—Maj., Chgo.
Bonesettis, The—Maj., Chgo.
Borani and Nevarro—Forest Park, St. Louis.
Bond and Benton—Proctor's, Albany, N. Y.
Booth, Golden and Booth—Maj., Denver, Col.
Boulden and Quinn—Staube's, Knoxville, Tenn.
Bowers, Walters and Crooker—Temple, Grand Rapids, Mich.
Boys in Blue—Shea's, Buffalo, N. Y.
Brahms, Grace and Lewis—Bijou, Milwaukee, Wis., 10-12.
Brandons, Musical—Maj., Waterloo, Ia.
Brooks and Vedder—Howard, Boston.
Brown, Herbert, and Helen Downing—Star, Seattle, Wash., Grand, Vancouver, B. C., 17-22.
Bristol's Poodles—Orph., Atlanta, Ga.
Brown, Harris and Brown—Keith's, Prov.
Brown and Hodges—Varieties, Terre Haute, Ind.
Brown and Nevarro—Keith's, Cleveland, O.
Brittons, The—Orph., Reading, Pa.
Buckley's Animals—Crystal, Milwaukee, Wis.
Buchanan and Russell—Empire, 'Frisco.
Bulger, Harry—Shea's, Buffalo, N. Y.
Burt, Mr. and Mrs. Wm. P.—Middlesex, Middletown, Conn.
Bush and Peyser—National, Rochester, N. Y.
Butler and Bassett—Keith's, Boston.
Byrne Bros.—Colonial, Norfolk, Va.
Byron and Langdon—Bennett's, Montreal, Can.
Campbell and Brady—American, Chgo.
Campbell and Barber—American, Chgo.
CAMPBELL, EMERIN, AND AUBREY YATES—Colonial, Lawrence, Mass.
Carbrey Bros.—Colonial, N. Y. C.
Caron and Farnum—Columbia, Cinti.
Carlisle's Dogs—Los Angeles, Los Angeles, Cal.
Carr Trio—Maj., Houston, Tex.
Carter and Waters—Maj., Johnstown, Pa.
Carus, Emma—Plaza, N. Y. C.
Chanti—Palace, Cork, Ireland, 17-22.
Chambers, Lyster—Shubert, Utica, N. Y., Temple, Detroit, Mich., 17-22.
Chameroys, The—Orph., Atlanta, Ga.
Chester and Gomes—Maj., Little Rock, Ark.
Chip, Sam, and Mary Marble—Columbia, Cinti.
Christy and Willis—Shea's, Toronto, Can.
Circumstantial Evidence—Temple, Detroit, Mich., Cook's, Rochester, N. Y., 17-22.
Claus's Animals—Orph., Oil City, Pa.
Clark, Eddie—American, N. Y. C.
Clarke, Wilfred—Keith's, Cleveland, O.
Clemenso Bros.—Fulton, Bklyn.
Clermont, Jean—Colonial, N. Y. C.
Cleveland, Marion and Claude—Howard, Boston.
Cliff, Laddie—Orph., St. Paul, Minn.
Clifford, Billy—Columbia, St. Louis.
Clifford and Dahl—Fulton, Bklyn.
Clipper Comedy Quartette—Forest Park, St. Louis.
Clive, Henry—Keith's, Phila.
Clure, Raymond—Star, Seattle, Wash.
Cogswell, Sarah Louise—Maj., Denver, Colo.
College Girl—Delmar Garden, Oklahoma City, Okla., Cycle Park, Dallas, Tex., 17-22.
Collins and Brown—Orph., Kansas City.
Collins and Hart—American, Chgo.
Conroy and Le Maire—Alhambra, N. Y. C., Orph., Bklyn., 17-22.
Cook and Rothert—Star, Seattle, Wash.
Cook and Stevens—Poli's, Scranton, Pa.
Cooke, Joe, and Bro.—Maj., Chgo.
Coomba, Frank, and Muriel Stone—Orph., Portland, Ore.
Cooper and Wilson—Family, Detroit, Mich.
Cooke, Bert—Keith's, Phila., Grand, Pittsburgh, 17-22.
Corbett, James J.—Orph., Bklyn.
Cornalia and Eddie—Chase's, Washington, 17-22.
Coulter and Wilson—Henderson's, Coney Island.
Cox, Ray—Hammerstein's, N. Y. C.
Cramer and Elliott—Star, Milwaukee, Wis.
Crane, Lawrence—Temple, Detroit, Mich.
CREEDY, WILL M., AND BLANCHE DAYNE—Keith's, Phila., K. and P. 5th Ave., 17-22.
Crolius, Dick—Grand, Indianapolis, Ind., Maj., Chgo., 17-22.
Crossman Trio—Orph., Zanesville, O., Canton 17-22.
Crouch and Welch—Grand, Indianapolis, Ind.
Cunningham and Marion—Bennett's, Montreal, Can.
Curtis, Samuel J.—Bennett's, Montreal, Can.
Dagwell, Natalie and Aerie—Shea's, Toronto, Can.
Dailey Bros.—Keith's, Prov.
Dale, Dottie—Temple, Providence, R. I.
Daly, Lizzie—Orph., Kansas City.
Daiys, The—Hammerstein's, N. Y. C.
D'Armond, Adair—Grand, Cleveland, O.
Darmody—Olympic, Bklyn.
Darrow, Mr. and Mrs. Stuart—Orph., Reading, Pa., Young's Pier, Atlantic City, N. J., 17-22.
Davis, Edwards—Keith's, Portland, Me., Proctor's, Newark, N. J., 17-22.
Davis, Josephine—Poli's, Wilkes-Barre, Pa.
Davis, Mark and Laura—Orph., Miles City, Mont.
De Cordova, Leander—Orph., Kansas City.
De Cotret and Rego—Pantage's, Vancouver, B. C.
De Faye, Evelyn and Leone—American, Chgo.
De Hollis and Valora—Orph., Spokane, Wash.
De Onne Bros.—Empire, Swansea, Wales, 10-15, Her Majesty, Walsall, Eng., 17-22, Empire, Nottingham, 24-29, Empire, Edinburgh, Scot., 31-June 5.
De Renzo and Ladue—Grand, Syracuse, N. Y.
De Velde and Zelda—National, Steubenville, O.
Desmond, Bob, Trio—Phillips, Richmond, Ind., Middletown, O., 17-22.
Delasoss, Great—Bijou, Quincy, Ill.
Devlin and Ellwood—Keith's, Prov.
DOHERTY SISTERS—Shea's, Buffalo, N. Y., Shea's, Toronto, Can., 17-22.
Dolores, Angela—Orph., 'Frisco, Orph., Oakland, 17-22.
Donald and Carson—Orph., Oakland, Cal.
Donisetti Troupe—Hammerstein's, N. Y. C.
Dooley and Sales—Temple, Detroit, Mich.
Dorsch and Russell—Bijou, Decatur, Ill.
Dotson, Howard—Trent, Trenton, N. J.
Dougherty, Jack—Star, Milwaukee, Wis.
Drew, Dorothy—Orph., Portland, Ore., 10-22.
Drew, Lowell B.—Bijou, Bay City, Mich.
Du Bois, Great—Hub, Boston.
Duff, Frederic—Crystal, Milwaukee, Wis.
Duff and Walsh—Wigwam, 'Frisco.
Duffin, Radcay, Troupe—Maryland, Balto.
Dumonds, Three—Fulton, Bklyn.
Dumont's Animals—Orph., Boston.
Duncan, A. O.—Cook's, Rochester, N. Y., Temple, Detroit, Mich., 17-22.
Dunedin Troupe—Keith's, Cleveland, O.
Dunlap, Adeline, and Frank McCormack—Orph., Los Angeles, Cal., 3-15.
Dunmore, Evelyn—Orph., Rockford, Ill.
Dunn, Arthur, and Marie Glasier—Maj., Chgo.
Dupille, Ernest A.—Richmond, Richmond, Va., Vaudeville, Newport News, 17-22.
Eastman, Melville—Hathaway's, New Bedford, Mass.
Eckhoff and Gordon—Maj., Ann Arbor, Mich.
Edwards, Gus—Keith's, Cleveland, O.
Edwards' School Boys and Girls—Orph., Atlanta, Ga.
El Cota—Alhambra, N. Y. C.
Elinore Sisters—Orph., Bklyn.
Elite Musical Four—Grand, Tacoma, Wash.
Ellis, Nowlin Troupe—Orph., Seattle, Wash.
Ellsworth and Linden—Queen's, San Diego, Cal.
Eltinge, Julian—American, N. Y. C.
Ely, J. Frank—Keith's, Cleveland, O.
Emmett, Grace—Temple, Cook's, Rochester, N. Y., Alhambra, N. Y. C., 17-22.
Empire City Quartette—Bennett's, Montreal, Can.
Epoch—Columbia, Bklyn.
Ernesto Sisters—Keith's, Cleveland, O.
Evans, Chas. E.—Colonial, N. Y. C.
Eveleen, Dave—Orph., Denver, Col.
Evers, Geo.—Great Southern, Columbus, O., Fairbanks, Springfield, 17-22.
Faust Bros.—Washington, Spokane, Wash.
Fay, Eva—Grand, Indianapolis, Ind.
Fay, Kitty—Anderson, Ind., Indianapolis, 17-22.
Fiddler and Shelton—Hammerstein's, N. Y. C.
Fields, Harry—Fontaine Ferry, Louisville, Ky.
Fields, Al., and Dave Lewis—Colonial, N. Y. C.
FIELDS, W. C.—Coliseum, London, May 24—indefinite.
FISHER, MR. AND MRS. PERKINS—Grand, Syracuse, N. Y., 17-22.
Floreas Family—Plaza, N. Y. C.
Flynn, Earl—Family, Davenport, Ia.
Fogerty, Frank—Orph., Oakland, Cal., Orph., Los Angeles, 17-22.
Folleit, Lonnie—Howard, Boston.
Fords, Four—Bennett's, Montreal, Can.
Foster and Foster—Maj., Milwaukee, Wis.
Fowler, Bertie—Grand, Indianapolis, Ind.
Fox, Frank—Maj., Chgo.
Foy and Clark—Orph., Kansas City.
Foy, Eddie—Fulton, Bklyn.
Franklin, Irene—Hammerstein's, N. Y. C.
Frederick, Helena—Orph., Kansas City, Orph., Denver, Col., 17-22.
Frederick and Kirkwood—Arcade, Minot, N. D.
Freeman, Maurice—Cook's, Rochester, N. Y.
Prevolt, Fred—Blaney's, Pittsburgh, Pa.; O. H., Warren, 17-22.
Prigansa, Trixie—Maj., Milwaukee, Wis., Temple, Detroit, Mich., 17-22.
Prosini—Keith's, Prov.
Gaines and Brown—Howard, Boston.
Gallatin, Alberta—Columbia, Bklyn.
Gallimore, Arthur, Trio—Popia, 10-15, Hippodrome, Rotherham, 17-22, Queen's, Leeds, 24-29.
Gennaro and His Band—K. and P. 125th St., N. Y. C.
Georgia Campers—Fulton, Bklyn.
Gilday and Fox—Fulton, Bklyn.
Gilles, Tom—Fulton, Bklyn.
Gillingwater, Claude—Orph., Seattle, Wash., Orph., Portland, Ore., 17-22.
Gilroy, Haynes and Montgomery—Maj., Kalamazoo, Mich.
Glose, Augusta—Shea's, Buffalo, N. Y., Shea's, Toronto, Can., 17-22.
Goldsmith and Hoppe—Orph., Omaha, Neb.
Gordon, Cliff—Plaza, N. Y. C.
Gordon, Eleanor—Maj., Milwaukee, Wis.
Gordon and Marx—Orph., Los Angeles, Cal.
Gordons, Bounding—Keith's, Cleveland, O.
Granville, V. L.—Wigwam, 'Frisco.
Gray and Graham—Maj., Cedar Rapids, Ia., Maj., Chgo., 17-22.
Gray and Van Lieu—Hippodrome, Huntington, W. Va.
Greenwood, Bessie—Maj., Galveston, Tex.
Griff—Colonial, N. Y. C.
Grimes, Tom and Gertie—Bijou, Birmingham, Ala.
Grimm and Satchell—Lyric, N. Platte, Neb.
Guatamalian Band—Orph., Boston.
Halliday and Curley—American, N. Y. C.
Hamlins, The—Orph., Seattle, Wash.
Hamlin and Lyle—Casino, Elkins, W. Va., Odeon, Clarksburg, 17-22.
Hanson, Digby and Burns—Maj., Cedar Rapids, Ia.
Hardman, Joe A.—Maj., Ft. Worth, Tex.
Harris, Willie—Maj., Little Rock, Ark.
Hasty, Charles—Sun, Springfield, O., Indianapolis, Ind., 17-22.
Haskell, Loney—Orph., Salt Lake City, U., Orph., Denver, Colo., 17-22.
Hawaiian Quintette—Unique, Des Moines, Ia.
Hawaiian Trio—Colonial, N. Y. C.
Hawthorne, Hilda—Maryland, Balto.
Hawley, E. F.—K. and P. 5th Ave., N. Y. C.
Hayward, Harry—Maj., Little Rock, Ark., Maj., Ft. Worth, Tex., 17-22.
Hazard, Grace—American, Chgo.
Hazzard, John E.—Grand, Pittsburgh.
Hearn and Rutter—Crystal, Denver, Colo.
Heim Children—Bennett's, Montreal, Can.
Hill and Whitaker—Empire, Leicester, Eng., 10-15, Empire, Manchester, 17-22, Empire, Liverpool, 23, 24, Empire, Sheffield, 31-June 5.
Hill and Sylvianny—Fulton, Bklyn.
Hillman, George—Gaiety, So. Chgo.
Hilton, Lew—Hathaway's, Brockton, Mass., 17-22.
Hiltons, Musical—Keeney's, N. Y. C.
Hodges and Darrell—Maj., Ft. Worth, Tex.
Holland and Webb—Hippodrome, Utica, N. Y., Lyric, Binghamton, 17-22.
Horton and La Triska—Shubert, Utica, N. Y.
Howard Bros.—Columbia, St. Louis.
Howard, S.—Sun, Springfield, O.
Howard and Howard—Keith's, Boston.
Howard and North—Hammerstein's, N. Y. C.
Hufford and Chain—Huntington, W. Va., Ironton, O., 17-22.
Hugo, Great—Maj., Little Rock, Ark.
Hughes, Florence—Star, Milwaukee, Wis.
Hughes Musical Trio—Maj., Milwaukee, Wis.
Hurst, Minna K.—American, N. Y. C.
Huston, Arthur—Maryland, Balto.
Hymack, Mr.—Chase's, Washington.
Irwin, Jack—Lyric, Terre Haute, Ind.
Italian Trio—Alhambra, N. Y. C.
Jarrow, Great—Orph., St. Paul, Minn.
Jeffries, Jas. J.—American, Chgo.
Jerome, Clara Belle—Keith's, Boston.
Jennings and Renfrew—Poli's, Worcester, Mass.
Jewell's Manikins—Columbia, St. Louis.
Johnson, Carroll—Proctor's, Troy, N. Y., Keith's, Portland, Me., 17-22.
Johnson and Wells—Orph., Portland, Ore.
Jones, Ada—Crystal, Milwaukee, Wis.
Jordan and Frank—Lynn, Mass.
Julian and Dyer—Orph., Rockford, Ill.
Juliet—American, N. Y. C.
Kalmer and Brown—Maryland, Balto.
Kane, Leonard—Earl, Pueblo, Col.
Kaufman and Sawtelle—O. H., Saginaw, Mich.
Kaufman Troupe—Grand, Pittsburgh, 17-22.
Kaufman Bros.—Keith's, Boston.
Keeley Bros.—Cook's, Rochester, N. Y.
Kellam, Lee J.—Maj., Sioux City, S. D., Maj., St. Paul, Minn., 17-22.
Keller, John—Orph., Kansas City.
Kellermann, Annette—Maryland, Balto.
Kelly and Ashby—Metropolitan, London, Eng., 10-15, Plymouth 31-June 5.
Kelly, John T.—Maj., Chgo.
Kenton, Dorothy—Deutsches, Munich, Bavaria, 1-30.
Kenney and Hollis—American, N. Y. C.
Kiefer and Kline—Maj., Dallas, Tex.
King, Music—Columbia, Cinti.
King, Chas. and Nellie—Plaza, N. Y. C.
Kirk, Arthur E.—Bijou, La Crosse, Wis.
Klinton, Dorothy—Orph., Boston.
Knight, Adelaide—Maj., Chgo.
Knight Bros. and Sawtelle—Orph., Oakland, Cal.
Kohler and Adams—Palace, Memphis, Tenn.
Kramer, Bruno, Trio—Pantages', Sacramento, Cal.
Kramer and Sheck—Columbia, St. Louis.
Kramer and Williard—Southern, Columbus, O.
Kratons, The—Empire, New Cross, Eng., 10-15, Empire, Manchester, 17-22, Empire, Bradford, 24-29, Empire, Hull, 31-June 5.
Kretore—Bennett's, Montreal, Can.
Kris Kringle's Dream—Keith's, Phila.
Kuduras, The—Maj., Milwaukee, Wis.
La Dells, Four—Family, Lafayette, Ia.
La Mase Bros.—American, N. Y. C.
La Petite Revue—Poli's, Wilkes-Barre, Pa.
La Moines, Musical—Maj., Des Moines, Ia.
La Mothe Trio—Maj., Montgomery, Ala.
LASKY'S AT THE WALDORF—Colonial, N. Y. C.
Lasky's Night on a Houseboat—K. and P. 5th Ave., N. Y. C.
Lasky's At the Country Club—Orph., Bklyn.
Lasky's Birdland—Alhambra, N. Y. C.
Latina, Mlle.—Orph., Spokane, Wash.
Lavine, Ed. General—Columbia, Cinti.
Law, Walter—Alhambra, N. Y. C.
Lawrence and Arnsman—Maj., Lexington, Ky., Paducah 17-22.
Le Clair, Harry—Grand, Tacoma, Wash., Grand, Portland, Ore., 17-22.
Le Claire, Gertie—American, N. Y. C.
Le Croix, Paul—Maryland, Balto.
Le Dent, Frank—Orph., Butte, Mont., Orph., Spokane, Wash., 17-22.
Lee, Fitzhugh—Sun, Springfield, O.
Lee, Henry—Plaza, N. Y. C.
Leick and Keith—Fontaine Ferry, Louisville, Ky.
Leightons, Three—Orph., Salt Lake City, U.
Lena, Lily—Columbia, Cinti.
Lennon, Herbert Bert—Maj., Dallas, Tex.
Leonard, Eddie—Temple, Detroit, Mich.
Leonard, Gus—Maj., Montgomery, Ala.
Leonard, James and Sadie—Grand, Indianapolis, Ind.
Leone and Dale—Maj., Galveston, Tex.
Leslie, Bert—Alhambra, N. Y. C., Colonial, 17-22.
Lester, Great—K. and P. 5th Ave., N. Y. C.
Linton and Lawrence—Colonial, N. Y. C.
Linton, Tom—Family, Fargo, N. D.
Livingston, David—National, Steubenville, O.
Lloyd, Clinton E.—Chase's, Washington, Grand, Pittsburgh, 17-22.
Lockwood and Bryson—Orph., Salt Lake City, U.
Londe and Tilly—Orph., St. Paul, Minn.
Loraine, Oscar—Empire, London, Eng., April 19-June 5.
Lorimer, Jack—Orph., Boston.
Loyal, Alf.—American, N. Y. C.
Lucas, Mr. and Mrs. Ed.—Pantage's, Portland, Ore.
Luind, Rocco—Southern, Columbus, O.
Lyons and Parks—K. and P. 5th Ave., N. Y. C.
Mabel, Mlle.—Bijou, Milwaukee, Wis.
Mack, Andrew—Shea's, Buffalo, N. Y.
Mack, Robt.—Orph., Seattle, Wash.
Mack, Wilbur—Shea's, Buffalo, N. Y.
Mack and Marcus—Columbia, Cinti.
Mahr, Agnes—Orph., St. Paul, Minn.
Makarenko Troupe—Family, Butte, Mont.
Malcolm, Geo.—K. and P. 5th Ave., N. Y. C.
Maltese, Frank—Lyric, Uniontown, Pa.
Mandell, Sam, and Wade Sisters—Howard, Boston.
Mann, Billy—Bijou, Quincy, Ill.
Mann and Franks—Washington, Spokane, Wash.
Mantell's Marionettes—Miles, Minneapolis, Minn.
Martinetto and Sylvester—Empire, London, Eng., 3-29, Marigny, Paris, France, June 1-July 10.
Mathieus, Juggling—Grand, Augusta, Ga.
Maurer, Frances, Trio—Star, Chgo.
Maximus—Grand, Cleveland, O.
Mayne, Frank—American, Chgo.
McAuley and Courwell—Fontaine Ferry, Louisville, Ky.
McConnell Sisters—Alhambra, Milwaukee, Wis.
McConnell and Simpson—Shea's, Toronto, Can.
McCullough, Carl—Orph., Boston.
McDonald, James—Keeney's, N. Y. C.
McDowell, John and Alice—Orph., Cambridge, O.
McFarland and Murray—Lyric, Terre Haute, Ind.
McGuire, Tuts—Orph., Rockford, Ill.
McKay and Cantwell—Chase's, Washington.
McKeever and Finn—Keeney's, N. Y. C.
McLallen, Carson, Duo—American, N. Y. C.
McNaughton Bros.—Keith's, Phila.
McNish and Penfold—Columbia, Cinti.
McPhee and Hill—Temple, Detroit, Mich.
Meeh Trio—Wigwam, 'Frisco.
Melnotte Twins and Clay Smith—Orph., 'Frisco, Orph., Oakland, 17-22.
Melville and Higgins—Keith's, Prov.
Meyer, Hyman—Alhambra, N. Y. C.
Miller, Louis E.—Bijou, Atlanta, Ga.
Millman Trio—Chase's, Washington.
Mitchell, Cora Lawton—Orph., Lima, O.
Monets Five—Bell, Oakland, Cal.
Monroe and Mack—Keith's, Cleveland, O.
Morgan and McGarry—Pantage's, Sacramento, Cal.
Mortimer, Lillian—Orph., Oakland, Cal.
Mortlock, Alice—Maj., Birmingham, Ala., Maj., Little Rock, Ark., 17-22.
Motogirl—Hansa, Hamburg, 1-31.
Motoring—Cook's, Rochester, N. Y.
Mullen and Corelli—Grand, Pittsburgh, 17-22.
Murphy, Mr. and Mrs. Mark—Grand, Pittsburgh.
Murray, Elizabeth—Orph., Butte, Mont., Orph., Spokane, Wash., 17-22.
Murray Sisters—Cook's, Rochester, N. Y.
Mylie and Orth—Star, Muncie, Ind.
Nawn, Mr. and Mrs. Tom—Orph., Salt Lake City, U.
Neff and Starr—Maj., Montgomery, Ala.
Nelson's Aerial Ballet—Orph., Harrisburg, Pa.
Nelson and Otto—Temple, Detroit, Mich., Keith's, Cleveland, O., 17-22.
Newell and Niblo—Hudson, Union Hill, N. J.
Niblo's Birds—London, Shoreditch, Eng., 17-22, Collins', Islington, 24-29, Empire, Middleborough, June 7-12.
Niemeyer, Joe—Maj., Little Rock, Ark.
Night in an English Music Hall—Orph., Boston.
Night with the Poets—Chase's, Washington, Grand, Pittsburgh, 17-22.
Norrisses, The—Pantage's, Oakland, Cal.
Norton and Russell—Wigwam, 'Frisco.
Novelty Dancing Four—Orph., Spokane, Wash.
O'Day, Ida—Keith's, Prov.
Odell, Maud—Plaza, N. Y. C.
O'Donnell and Gower—Airdome, Iola, Kan., 10-June 1.
O'Neill, Nance—Grand, Pittsburgh.
Onetti Sisters—Keith's, Boston.
Orant, Four—Lyric, Danville, Ill.
Orma, Grace—Howard, Boston.
Orpheus Comedy Four—Pantages', Portland, Ore.
Palmer, Cathryn Rowe—Fontaine Ferry, Louisville.
Pantzer, Willie—Grand, Pittsburgh.
Patriot, The—Orph., Kansas City.
Pauline—Orph., Bklyn.
Pearlson, Goldie and Lee—Poli's, Hartford, Conn.
Pellaton and Foran—Orph., Spokane, Wash.
Petching Bros.—Varieties, Terre Haute, Ind.
Phillips, Mondane—O. H., Traverse City, Mich., O. H., Ann Arbor, 17-22.
Piccolo Midgets—Temple, Detroit, Mich.
Pique—Fontaine Ferry, Louisville, Ky.
Pisaluttis, The—Keith's, Phila.
Poiries, The—Maj., Ft. Worth, Tex.
Potter, Hartwell, Trio—Hammerstein's, N. Y. C.
Potts, Ermie and Mildred—Temple, Grand Rapids, Mich.
Preselle—Poli's, Hartford, Conn.
Primrose Quartette—Star, Chgo.
Pullian, Caroline—Phillips', Richmond, Ind., Cinti., 17-22.
Quick, Mr.—Bennett's, Ottawa, Can.
Raymond, Fredericka—Grand, Indianapolis, Ind.
Raymond, Ruby—Columbia, Bklyn.
Raymond and Caverly—Shea's, Buffalo, N. Y.
Rayno, Al.—Keith's, Prov.
Ready, Geo.—Orph., Seattle, Wash.
Reed and Earl—Orph., Cambridge, O.
Regal Trio—Keith's, Boston.
Reiff Bros.—Cook's, Rochester, N. Y.
Renards, Three—Columbia, Cinti.
Reynard, Ed F.—Proctor's, Albany, N. Y.
Rialto Quartette—Bijou, Saginaw, Mich.
Rianos, Four—Chase's, Washington.
Rice and Elmer—Orph., Kansas City.
Rich, Duo—Crystal, Pueblo, Col.
Richards and Murphy—Keith's, Phila.
Richardsons, The—East End Park, Memphis, Tenn.
Ritter, Max, and Grace Foster—Liverpool, Eng., 10-15, Bolton 17-22, Swindon 24-29.
Rinaldo—Plaza, N. Y. C.
Rohyns, Mr. and Mrs.—Wigwam, 'Frisco.
Rockway and Conway—Orph., Seattle, Wash.
Rogers, Will—Orph., Los Angeles, Cal., 3-15.
Rogers and Mackintosh—Orph., Atlanta, Ga., Duval, Jacksonville, Fla., 17-22.
Roberts, Hayes and Roberts—Maj., Chgo.
ROLFE'S COLONIAL SEPTETTE—Empire, Leeds, Eng., 10-15, Empire, Hull, 17-22, Walsall, 24-29, Bradford, 31-June 5.
Rolfe's Fun in a Boarding House—Colonial, N. Y. C., Proctor's, Newark, N. J., 17-22.
Rolfe's Johnny McVeigh and College Girls—Bijou, Battle Creek, Mich., Bijou, Jackson, 17-22.
Rolfe's Six Little Girls and a Teddy Bear—American, St. Louis, Temple, Grand Rapids, Mich., 17-22.
Rolfe's Ten Dark Knights—Oldham, Eng., 10-15, Palace, Middleboro, 17-22, Empire, Glasgow, Scotland, 24-29, Hippo., Manchester, Eng., 31-June 5.
Romany Opera Co.—Shea's, Buffalo, N. Y.
Rooney Sisters—Orph., Reading, Pa.
Rooney, Katie—Chase's, Washington.
Rosaires, The—Lyric, Alton, Ill.
Rosaire and Doreto—Orph., Denver, Col.
Rosedale Quartette—American, N. Y. C.
Russell and Church—Maj., Milwaukee, Wis.
RYAN, THOMAS J., AND MARY RICHFIELD—Shea's, Buffalo, N. Y.
Ryan and White—Grand, Pittsburg.
Sanford, Jere—Bijou, Winnipeg, Can., 17-22.
Seldom's Venus—Grand, Indianapolis, Ind.
Selbini and Grovini—Poli's, New Haven, Conn.
Semon, Chas. F.—Temple, Detroit, Mich., Cook's, Rochester, N. Y., 17-22.
Seymours, Family—Proctor's, Albany, N. Y.
Schoenwerk—Columbia, St. Louis.
Shrewsbury Sisters—People's, Beaumont, Tex.
Silvas, Les—K. and P. 5th Ave., N. Y. C.
Simms, Williard—Grand, Syracuse, N. Y.
Simpson, Cheridah—Orph., Spokane, Wash., Orph., Seattle, Wash., 17-22.
Sincsy's Dog and Cat Pantomime—Follies Bergere, Mexico City, Mex.—indefinite.
Skinner and Wood—Howard, Boston.
Sloane, Blanche—Fulton, Bklyn.
Smalley, Ralph—Keith's, Boston.
Smith's Aerial—Empire, London, Eng., April 5-May 15.
Song Contest—Orph., Boston.
Stafford, Frank, and Marie Stone—Poli's, Worcester, Mass.
Stanley, Edmund—Grand, Pittsburgh.
Stanley and Wood—Southern, Columbus, O.
Steeley and Edwards—Proctor's, Albany, N. Y.
Stevens, Edwin—Poli's, Hartford, Conn.
Stoddards, The—Crystal, Denver, Col.
Sullivan and Pasquelena—Orph., Butte, Mont., 17-22.
Sully and Phelps—O. H., Rochester, N. Y.
Sunny South—Orph., Portland, Ore.
Surazal and Resell—Maj., Des Moines, Ia.
Sutcliffe Troupe—Keith's, Boston, Keith's, Portland, Me., 17-22.
Taylor, Eva—Chase's, Washington, 17-22.
Taylor, Mae—Maj., Little Rock, Ark., Maj., Ft. Worth, Tex., 17-22.
Tempest, Florence—Orph., Harrisburg, Pa.
Thardo, Claude—Maj., Birmingham, Ala.
The Quartette—Trent, Trenton, N. J.
Thor, Musical—Bijou, Birmingham, Ala.
Thorne, Mr. and Mrs. Harry—Orph., Boston.
Tilley, Vesta—Alhambra, N. Y. C.
Toledo, Sydney—Star, Muncie, Ind.
Top of the World Dancers—Keith's, Phila.
Travato, Signor—Maj., Chgo.
Trovollo—Maj., Milwaukee, Wis.
Truesdale, Howard—Columbia, St. Louis, Maj., Chgo., 17-22.
Tsuda, Harry—Orph., Omaha, Neb.
Turner, Bert—Lillian, Detroit, N. D.
Usher, Claude and Fannie—Maj., Chgo.
Van, Chas. and Fannie—Orph., Bklyn.
Van, Billy—Orph., Seattle, Wash., Orph., Portland, Ore., 17-22.
Van Cleve—Bennett's, Montreal, Can.
Van Dyck, The—Keith's, Prov.
Van Hoven—Fontaine Ferry, Louisville, Ky.
Van's Imperial Minstrels—Star, Chgo.
Vesta, Netta—Keith's, Boston.
Vernon—Maj., Des Moines, Ia.
Victorine, Myrtle—Maj., Sioux Falls, S. D.
Voelker, Mr. and Mrs. Frederic—Grand, Pittsburgh.
Wakefield, Willa Holt—Plaza, N. Y. C.
Walker, Nella—Shea's, Buffalo, N. Y.
Walton, Bert and Lottie—Maj., Milwaukee, Wis.
Ward—Maj., Wigwam, 'Frisco.
Ward and Curran—Orph., Bklyn.
Warren and Blanchard—Maj., Dallas, Tex.
Washburn Sisters—Star, Milwaukee, Wis.
Waterbury Bros. and Tenny—Hammerstein's, N. Y. C.
Waters, James R.—Grand, Cleveland, O.
Waters, Tom—Orph., Minneapolis, Minn., Orph., St. Paul, 17-22.
Watson, Fred, and Morrissey Sisters—Keith's, Cleveland, O., Grand, Pittsburgh, 17-22.
Watson, Hutchings and Edwards—American, N. Y. C.
Watson's Barnyard—Cook's, Rochester, N. Y.
Welch, Ben—Hammerstein's, N. Y. C.
Welch, Mealy and Montrose—Bijou, Battle Creek, Mich.
Wells and Sells—Orph., Portland, Ore.
Wentworth and Burns—Unique, Dickinson, N. D.
Wentworth, Vesta and Teddy—Wigwam, 'Frisco.
Werden, W. L.—Thalia, Chgo.—indefinite.
West, Harry—Star, Milwaukee, Wis.
White, Clayton, and Marie Stuart—Hammerstein's, N. Y. C.
Whitehead and Grierson—Maj., Dallas, Tex.
Whitely and Beel—Keeney's, N. Y. C.
Whitman, Frank—Orph., Spokane, Wash., Orph., Seattle, 17-22.
Whittle, W. H.—Orph., Minneapolis, Minn.
Wilder, Marshall P.—Orph., Salt Lake City, U., 17-22.
Williams, Bert—Keith's, Boston.
Williams and Gordon—Orph., Lima, O.
Williams and Walker Glee Club—Keith's, Prov.
Wills, Nat M.—Orph., Bklyn., Chase's, Washington, 17-22.
Wilson, Grace—Maj., Chgo.
Wilson, Tony and Heloise—Shea's, Buffalo, N. Y.
Wildmeroff, Princess—Grand, Cleveland, O.
Wood Bros.—Poli's, Scranton, Pa.
Wood, Milt.—Chase's, Washington.
Woods and Kilduffs—Maj., Lexington, Ky., Avenue, Louisville, 17-22.
Work and Ower—Alhambra, N. Y. C.
WORLD, JOHN W., AND MINDELL KINGSTON—Cook's, Rochester, N. Y., Grand, Pittsburgh, 17-22.
Wormwood's Dogs—Keith's, Prov., Proctor's, Albany, 17-22.
Wyatt, Jack, and C. Blanche Rice—Orph., Minneapolis, Minn.
Yamamoto Bros.—Keith's, Phila.
Yoscarya, Three—Orph., Boston.
Young, Jas.—Maryland, Balto.
Young, Ollie, and Brothers—Orph., Minneapolis, Minn.
Zada, All—Southern, Columbus, O.
ZANCIGS, THE—256 West 145th St., N. Y. C., 'Phone 900 Audubon.
Zanettos, The—K. and P. 5th Ave., N. Y. C.
Zasell and Vernon—Budapest, Hungary, June 1-30.
Zeno, Jordan and Zeno—Grand, Pittsburgh.

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Absentminded Suffragette, The. By Edn W. Maclean.

After the Night Comes the Dawn; drama in four acts. By Arthur Hodges.

Agence Legris, L'; drama in six acts. By J. Ro

THE EAGLE · NICKELODEON · BIJOU · PRINCESS · THEATORIUM · CROWN

THE MOTION PICTURE FIELD

ROYAL · EL DORADO · VAUDEVILLE · GAIETY · STARR · ELECKTRA · LYRIC

REVIEWS OF NEW FILMS.

SEVERAL SUPERIOR SUBJECTS RELEASED LAST WEEK BY LICENSED MAKERS.

Vitagraph and Biograph Both Issue Comedy Subjects of Special Charm—The Kalem Company Produces a Fine Dramatic Picture—Pathe Subjects of the Usual Good Quality—Essanay Out with Another Superior Western Melodrama—Many Other Releases Are Good.

The honors for the past week in new film production must be divided between the Vitagraph and the Biograph. Each of these enterprising companies has released a charming comedy of superior character, so cleverly acted as to leave little choice between them. Vitagraph's Where There's a Will There's a Way and Biograph's The Note in the Shoe are the comedies referred to. Other notable issues of the week are Biograph's Eavesdropper, Vitagraph's Billiken picture, Kalem's Love's Triumph, Pathe's Your Turn, Marquis, and The Way to Happiness, and Essanay's A Mexican's Gratitude.

The Eavesdropper (Biograph, May 3).—Extremely human and effective in the manner in which it is acted, is this admirable dramatic pantomime. We see in it the strength of artistic restraint when displayed in an appropriate subject. A wealthy Mexican has called on an old gentleman to collect a debt which the latter is unable to pay. The wealthy man sees the old man's daughter and falls in love with her. He offers to cancel the debt if he can have the girl. The girl has a sweetheart whom she has just promised to marry, but she decides to sacrifice her love to save her father, and she accepts the new suitor with what amiability she can muster. Now comes the old sweetheart and she breaks the sad news to him in an affecting scene, returning his presents and receiving from the stricken youth his cherished packet of love letters. This scene the wealthy suitor by chance observes and overhears the lovers' parting words. His indignation changes to sympathy and at the end of the interview he walks in on the lovers, renounces his own claims, places the couple's hands together, gives the girl for a wedding gift the notes her father had failed to pay and in affected unconcern, lights a cigarette while he watches the joy of the reunited lovers.

The Suicide Club (Biograph, May 3).—This fanciful comedy starts in with greater promise than is realized at the end. A suicide club is selecting the next victim, and the lugubrious countenances of the members show that none of them are any too anxious to draw the fatal "22." The one that gets the number prepares to carry out his oath when he unexpectedly falls heir to a fortune and his views of life undergo a wonderful change. When he fails to kill himself his fellow members seek him out to demand immediate compliance, but when he turns on the gas and proposes that all shall die together, they promptly sign a paper releasing him from his oath. This final scene falls rather flat, perhaps because the gas incident is not sufficiently dramatic for the occasion.

The Falling Arrow (Lubin, May 3).—The Magic Arrow would have been a more appropriate title, for it travels in this picture further than any arrow ever traveled before without wings. It is shot by a girl held captive by a bad outlaw and it lands in an Indian camp over so many miles away. It has attached to it a note to the girl's Indian lover, who mounts his horse and rides furiously through several scenes till he reaches the girl and rescues her. There are other amateurish features in the story, such as the house where the girl lives, having a distinctly Eastern atmosphere outside, while the interior is fitted up like a trapper's cabin, but space forbids going into all the details. The acting is on a par with the story.

Puzzle Mad (Lubin, May 3).—What little idea there is in this "comic" is lost in the overeffort to make it funny. A man goes crazy over a puzzle, and continues to work at the solution during various mishaps and collisions until he lands in the insane asylum.

Your Turn, Marquis (Pathe, May 3).—Beautiful scenic backgrounds amid picturesque ruins furnish appropriate settings for this colored, costume comedy. An old marquis covets the village beauty, and has her lover kidnapped and thrown into an old ruin. A shepherd boy finds him, brings help from the village and he is released, after which he and his friends kidnap the marquis and throw him into a fountain.

Between Love and Honor (Pathe, May 3).—There are unnatural features about the plot of this well acted picture that weaken its effectiveness. Two brothers living in the Alps love the same girl, and she returns the love of one of them. The brothers go hunting, and the accepted lover is lowered by a rope over the side of a high cliff, while the other one fastens the rope at the top. He is about to cut the rope and murder his brother when the girl appears and agrees to marry him if he will desist. But she is unable to force herself to make the sacrifice, preferring suicide instead, whereupon the bad brother suddenly turns good and releases her from her promise.

Plain Mamie (Vitagraph, May 4).—A pleasant little story, old but fairly well done, is told in this picture. A working girl goes to the theatre with her lover, and they occupy a box where a chorus girl makes eyes at the lover, and he sends her a mash note. This leads to a meeting, and he forgets his working girl sweetheart. But she gets even. She takes the money she had intended for her wedding dress and buys a fancy costume, has her hair done up in the latest fashion, and attends a ball where her faithless lover has brought the chorus girl. Plain Mame is now the belle of the ball, and the recreant one would win her back, but she slaps him in the face and sends him off about his business.

Converted by Billiken (Vitagraph, May 4).—There is a capital idea in this subject and it is admirably brought out, excepting that the ill natured man is sadly overacted. If he had been represented as a genuine, ugly grouch without any strained effort at burlesquing the character, the picture would have been almost perfect. As it is, it is very pleasing. The grouchy man has a grouchy wife and quarrelsome children. At his office he finds a Billiken on his desk where his office associates have placed it. Gradually the little image conquers his good nature and he is so happy that he buys one and takes it home where he induces his family to tickle the feet with the usual gratifying results. All are now converted. That night he dreams of Billikens and that he is Billiken himself, the dream being shown in dissolving views.

A Road to Love (Edison, May 4).—The plot of this story is not original, but no previous motion picture subject is recalled that resembles it, although it has elements of interest that lend themselves to this sort of dramatic composition. The picture is, therefore, pleasing, notwithstanding the apparent carelessness with which it is produced. Edison dramatic pictures have been showing welcome improvement of late, lacking only a higher type of acting and more careful attention to consistent detail to lift them up to the level of the best work of other makers. The story is that of an American construction engineer, who is supposed to be building a railroad in Central America. A native planter refuses right of way, and his daughter, though admiring the engineer, aids her father in guarding their property. A jealous suitor for her hand shoots the American from ambush, and he is wounded, losing his reason, and being carried to the planter's house where the girl nurses him. In the meantime the franchise is about to expire, and the girl turns in and directs the completion of the track, the story ending with the recovery of the engineer in body and mind, and his engagement to the girl. Some of the scenic backgrounds have a tropical appearance, but others are distinctly northern. An attempt to show realistic scenes of railroad building falls, because of the absence of ties and rails, and the perfunctory digging and shoveling of the laborers. The girl wears one costume throughout the several weeks covered by the story, rather discrediting the affluent circumstances attributed to her father. These are only a few of the raw edges of the picture that should have been polished down, but they serve to show a direction in which the Edison producers may find room for profitable improvement.

Forgotten (Urban-Eclipse, May 5).—The sad story of Enoch Arden is the basis for the plot of this picture, which is acted with feeling amid romantic scenic backgrounds, but the subject is an old one in moving pictures, and is presented with no new variations.

The Peddler's Reward (Urban-Eclipse, May 5).—A realistic story of peasant life is told in this picture. An old peddler is appealed to by a child to come to the aid of her injured father. He responds cheerfully, and carries the disabled man back to his home. Later the peddler is robbed by crooks, and the child recognizes the plunder and follows the robbers, afterward leading the peddler and friendly peasants to the robbers' place of hiding.

A Mexican's Gratitude (Essanay, May 5).—This is another of the Essanay California series of sensational Western pictures and the true atmosphere that is imparted to the scenes by acting them in appropriate backgrounds fully warrants the trouble and expense that was gone to. The story is, of course, melodramatic, but there are moments when we are given evidence of really high class acting, as when the Mexican recognizes in the man he has been hired to hold prisoner the former sheriff who had saved him from hanging. The Mexican had pitched up a stray horse that had been previously stolen, and the animal, being found in his possession, he was about to be hanged to a tree, when the sheriff, who has arrested the real thief, arrives in time to prevent the execution. Five years pass and the sheriff is in love, but a rival hires a party of Mexicans to kidnap the two lovers. The recognition causes the Mexican to turn on his employer, release the captives and assist in capturing the treacherous rival.

Zou Zou, the Lucky Dog (Pathe, May 5).—Originally announced for release on May 8, this subject, with the one following, was published on the preceding Wednesday. It is a dog story, always a popular kind of picture, and is very pleasingly presented. A wealthy man dying of apoplexy has willed his fortune to the one who shall care for his beloved dog, securing the will in the dog's collar. No sooner is the master dead than the dog is kicked out of the house. The little son of poor parents picks up the dog and takes him home, and the will is discovered just in time to prevent the poor family from being ejected for non-payment of rent.

Thanksgiving Turkey (Pathe, May 5).—A humorous story is amusingly told in this film, although it is not quite clear why the maid wanted to cool the turkey off by holding it out of the window. However, she does so, and a man passing by and seeing the turkey, apparently handed to him, walks off with it. Meeting friends, he has great trouble in concealing his turkey, but finally succeeds in dropping it into a coal hole, and is then invited by the friends to their home for dinner, where it turns out the turkey intended for the meal has unaccountably disappeared. The wise guest promptly proposes to recover the stolen bird and hurries out to the coal hole, but it is closed. He is in despair when a boy walks up with the turkey safe and clean on a platter, and the man, after rewarding him, is able to return triumphantly with the lost property. It appears that the turkey had dropped into the basket of a workman in the coal hole. A boy had then stolen it, but the boy's mother had reprimanded him and ordered him to return it to its owner, so that it finally found its way back to the place it belonged.

The Note in the Shoe (Biograph, May 6).—It would be difficult to praise this admirably acted comedy picture too highly. It is of the class of clean, clever work that is earning for the Biograph players such a high reputation in picture pantomime. One actress in particular, a favorite in Biograph subjects, shines to an exceptional degree. She is represented as a working girl employed in the packing room of a shoe factory. In a spirit of girlish fun she puts a mash note in a box of shoes. The shoes find their way into a store and are purchased by a grouchy old man who is deeply outraged by the circumstance and returns them indignantly. The proprietor, in turn, complains to the factory because he has lost a good customer, and the manager of the factory takes it out on the girl, scolding her and discharging her. But in scolding her he is attracted by her natural charm and calls her back for other scoldings before he sends her home. Then he relents and sends for her to return for work, but it is not long before she again transgresses the rules and is brought before him for reprimand and discharge. By this time he is head over heels in love, and follows up the discharge by going to the girl's house and asking her to be his wife.

One Busy Hour (Biograph, May 6).—Though short, this comedy film tells a complete, humorous story that has a witty ending. A German, owning a grocery store, is disgusted with the slack business he is doing and tries to sell out. He advertises for a purchaser and when one appears tries to impress him with the immense trade the store enjoys by having all his friends rush in and make purchases. The scheme works so well that the prospective purchaser, who is old and lazy, concludes that the business is too much for him to handle and he declines the bargain.

The Old Hall Clock (Lubin, May 6).—A pretty romance is weakened in this subject by giving it an extravagant melodramatic ending. If the story had concluded as charmingly as it commenced it would have been more satisfactory. We are first shown the old hall clock in Revolutionary times. It has a false back that leads by secret passage to a cave, and through this passage a Colonial maid assists in the escape of her lover, who is pursued by the British soldiers. We next see the mansion at the present time, with the old clock still in its place. A modern maiden is about to wed, but her lover is kidnaped by highwaymen, who hold him for ransom, taking him to the cave for safe keeping and sending word to the mansion that if $10,000 is not forthcoming by midnight he will be killed. The girl's father and the wedding guests try to make up the sum, but cannot do it, and they and the girl give the lover up for lost, unmindful of the fact that bandits do not so promptly destroy the means by which they hope to gain. The clock's hands are now approaching 12, and the girl turns them back 20 minutes, as if this childish pretense would gain a respite for her lover. The captive in the cave after being badgered by the outlaws is left to himself and in a vision he sees the spirits of the Colonial maid and her soldier sweetheart making use of the secret passage. He bursts his bonds and escapes by the passage into the mansion through the clock, just as the hands again point to 12.

Chinatown Slavery (Selig, May 6).—We are strongly reminded by this picture of a previous Selig issue, in which similar scenery appears, and in which there are other points of resemblance, not the least of which is a certain obscurity of construction and action that makes it very difficult to follow the story. Probably the picture was produced several months ago, and its issue held back. Certainly its defects are not of a class that have appeared in other recent Selig subjects. A Chinese maiden in a Chinatown District, who is kidnapped by a highbinder or some other Chinese scoundrel, is rescued by her lover after various thrilling encounters in a slave den, an opium joint, a joss house, a secret cellar, and other places, all of which it is impossible to describe, because the characters are not distinguishable and we cannot tell what is going on, except that it is all very exciting, and we realize somehow that the girl is being rescued. Nevertheless, there is something about the picture that pleases. Perhaps it is the Selig knack of presenting big, spectacular scenes in a manner that satisfies the eye.

Adventures of a Keg (Selig, May 6).—This is a short chase picture, with a number of laughable incidents in it. Tramps steal a keg of beer and are pursued. They are just tapping the keg when the pursuers arrive and receive the frothy discharge in their faces.

Haunted by Cops (Pathe, May 7).—A man who has been ordered to move on by a policeman goes home and dreams of these guardians of the peace who appear to bob up before him at every turn. The dream gets on his nerves, and his mind becomes deranged, so that when he goes out everybody appears to be a policeman, and he thinks that he himself is clothed in police uniform. It is a trick picture in which the substitutions are very cleverly managed.

Instantaneous Nerve Powder (Pathe, May 7).—A wife cures her husband of the grouch with a powder which she has secured, and which she blows on him with a bellows. He takes the bellows and starts out to experiment on his fellowmen, causing them to become happy and active in more or less amusing degrees. The merits of the picture are not pronounced.

A Chinese Wedding (Pathe, May 7).—Very instructive and interesting are these views of a Chinese wedding celebration, with the numerous wedding gifts being paraded through the streets to be admired by the public.

Fuss and Feathers (Edison, May 7).—The Edison studios are not showing the improvement in comedies that are noted in their recent dramatic subjects. As THE MIRROR has frequently pointed out, Edison players appear to think that eccentric, jerky movements and aimless and unnatural incidents constitute fun. This subject is one of the most faulty along this line that has recently come up for review. It tells a mixed up story of a man's troubles at home. Wherever he tries to find peace and quiet he is disturbed by the maid, the cook, his wife, or the man painting the house. They throw dust and feathers on him and the feathers of his wife's big hat tickle his nose and he is rendered very miserable but not half so miserable as the poor reviewer who was doomed to watch the picture to the end.

The Doctored Dinner Pail (Edison, May 7).—An attempt at French trick comedy is made in this picture, and while in part it could have been more skilfully managed, it is not without amusing interest. A young fellow pours oil into a workman's pail of beer and the workman, to get even, pours the doctored beer into the firebox of a huge steam roller. This makes the steam roller drunk and it staggers along the street from side to side, finally running over the workman and flattening him out. He is restored to life by an automobilist who inflates him with his air pump, but he is now about two feet taller than formerly and a man with an immense mallet hits him on the head and drives him down to smaller size, striking him too hard and making him two feet too short. Other blows on his back bring him to his normal shape. The trick substitutions in the latter part of the picture are quite well done.

Love's Triumphs (Kalem, May 7).—This is perhaps the best of the series of Florida pictures resulting from the recent sojourn of the Kalem stock in the South. It is admirably acted and tells a consistent story of deep heart interest, without over acting and without any straining for sensational situations. A wife takes her child and leaves her husband because he has become brutal from drink. She is given a home with the country pastor and his sister, and here, five years later, comes the husband with a young woman he is about to marry, having secured a divorce from his first wife. Before the ceremony the divorced wife is called in as a witness and the recognition and explanations that follow induce the intended bride to refuse to go on with the marriage. The girl and the pastor now become attracted toward each other, but he is afraid to speak, thinking she still cares for the other man, to whom, in fact, she has promised herself when he has proven his reformation. The pastor's eyes are opened when the reformed man writes to the girl releasing her from her promise and declaring his intention of taking back his former wife. It does not appear to occur to any of them that the divorced woman might object to this arrangement, and, indeed, she does not object. The reconciliation takes place and two couples are made happy.

Where There's a Will There's a Way (Vitagraph, May 8).—No comedy picture more charming in story and more effectively and neatly acted has been produced by any company, foreign or American, in a long time, than this one. It demonstrates better than even the elaborate Napoleon subjects the high standard now being adopted by the Vitagraph Company. This conclusion is arrived at because the picture, good as it is, is not offered as a feature subject, but is presented only as one of the regular run of issues. The son of an old English squire of stage coach days is in love with an actress, and the father is furious, coming down to London to put a stop to the business. The girl plots to win the old gentleman over and arranges to act as maid in the house where he lodges. She makes herself so agreeable and pleasing in a series of deliciously acted scenes that he concludes that she is exactly the one he wants for his daughter-in-law, and he orders his son to propose to her. After a show at reluctance the son consents, the girl accepts and the old gentleman arranges a hasty marriage. His rage when he finds that he has been tricked soon melts away before the charm of the girl's entreating smile and all are happy at the outcome. The picture is splendidly staged and costumed.

The Way to Happiness (Pathe, May 8).—Finely acted and beautifully colored, this film stands out as one of the best of the week, notwithstanding the French flavor of the plot, which is only revealed when we are told in a sub-title at the end that the artist and the girl who has previously left him, but has returned to him when he has made an unsuccessful attempt to kill himself, are now to be married. At the start of the story the girl appears to be his wife. He falls in love with another woman of fickle nature, whose portrait he is painting, and the first girl in a well acted scene leaves him. His new affinity soon tires of him and casts him off and he shoots himself, but not fatally. When the first one hears of his condition she returns to him and they are reunited.

Eddy Is a Real Live One (Pathe, May 8).—A youth, hopelessly in love, succeeds in getting a job as servant in the house of his charmer, so that he may be near her. He is discovered and ejected, after which he follows her in a cripple's cart behind her automobile, serenades her beneath her window and receives a ducking and tries to commit suicide, with ludicrous results, landing in a sewer and being arrested and locked up by the police. The picture is of the light, frothy quality peculiar to some of the Pathe comedies.

New Pain Killer (Gaumont, May 8).—A novel and amusing idea is introduced in this picture. A man with an aching tooth secures a marvelous pain killer that renders him for a time entirely insensible to all physical injuries. He is robbed and beaten, run over by automobiles, pierced by a soldier's bayonet and subjected to the most extravagant usage, but comes up smiling after each attack, to the amazement of his adversaries.

The Four-Footed Hawkshaw (Gaumont, May 8).—Another novel comedy idea is presented in this picture, but it would have been even more effective if the marvelous detective had been more finely acted. The detective is appealed to by a man who has been robbed. The detective's dog does all the tracking, arrests the thief and recovers the stolen money, while the detective merely walks along, followed in awe by the robbed man and wife and two policemen. An assumption of more lofty importance by the detective would have improved the character.

PATENTS COMPANY LICENSES GOVERNMENT.

At the request of the Navy Department of the United States, the Motion Picture Patents Company has granted the Government license to take and show motion pictures under the company's patents "providing such pictures so taken shall not be sold or otherwise disposed of by the navy or be used for public exhibitions." The Government accepted the conditions, but it is not known in what manner the department will avail itself of the license.

Possibly an explanation is found in the plan of the coast artillery militia of New York to conduct artillery practice with pneumatic guns and a target of moving pictures showing a fleet of ships in motion.

INDEPENDENT RELEASES.

By the Great Northern: Neptune's Daughter, colored and tinted, 420 ft.; Danish Capitol Under Snow, 312 ft.

By the Film Import and Trading Company: Tribulations of a Lover (Le Lion); Fishing Industry (Itala); Awful Toothache (Cines); Earthenware (Itala); The Flirt, a Western melodrama, American manufacture (Powhatan).

IS NOT AN INDEPENDENT.

W. L. Schmidt, manager of the Theatorium, New Castle, Ind., writes to THE MIRROR strongly objecting to being classed as an independent, as he was by mistake in THE MIRROR'S Spring Number. The correction is cheerfully made. Mr. Schmidt writes: "I am licensed by the Motion Picture Patents Company, have always been and expect to be as long as license continues. I am doing an unusually large business with exceedingly fine licensed films." Mr. Schmidt adds that he is a constant reader of THE MIRROR.

SUMMER TEN-CENT SHOWS.

Voss and Berenscheidt, of Aurora, Ill., and E. H. Harrington and John T. Henderson, of the Chamberlain-Harrington circuit of combination theatres, have organized a circuit of 10-cent vaudeville and moving picture shows to occupy the houses for the Summer, commencing May 22 and closing at the opening of the next dramatic season.

ANOTHER PATHE FILM D'ART.

Pathe Freres issues this week another of the series of Film d'Art subjects, this one being entitled The Hunter's Grief. It is by M. Jules Sandeau, of the Academie Francaise, and the acting cast includes M. Massier, of the Theatre Renaissance; M. Chelles and Mlle. Taillade, of the Odeon.

ENFORCING LAW IN ST. LOUIS.

In St. Louis, the building commissioner has renewed the war against proprietors of nickelodeons who violate the provisions of the ordinances governing this class of houses. Stages in front of the picture screens appear to be the chief violations, and a number of licenses have been revoked on that account.

"SPECTATOR'S" COMMENTS.

THE DRAMATIC MIRROR and various matters recently dealt with in its motion picture department form topics for discussion in the current issues of four of the trade and professional papers that devote attention to this branch of amusements. The exhaustive reports in the Spring Number of THE MIRROR, showing the relative strength of the licensed and independent forces in all parts of the country, receive the greater part of this attention, the result being that a singular tribute is paid to THE MIRROR'S fairness and impartiality in collecting and summarizing the reports. Each side quotes THE MIRROR'S summary, using its conclusions to prove exactly opposite contentions.

* * *

The *Film Index*, the organ of the licensed interests, which, under the management of James Hoff has recently demonstrated marked evidence of activity and ginger, quotes THE MIRROR'S summary in full and says:

It is generally conceded by all branches of the amusement profession that THE DRAMATIC MIRROR, the leading dramatic journal of America, has the largest and most reliable corps of correspondents of any theatrical journal. They have, for the most part, been in the service of that paper for years; they are men of sterling integrity and sound judgment; they are, also, men without prejudice, and their reviews and opinions of plays and trade conditions have long been accepted without question as the most reliable authority. Because of these facts anything published by THE DRAMATIC MIRROR must be accepted as the last word on that subject. Even its enemies concede this to be the truth.

The report in detail covers several hundred cities and towns. Space will not permit its being reprinted here, but picture men are recommended to buy THE MIRROR and read it in the original. It will be a great bracer for the backbone.

Coming from a non-partisan publication, and one which has such an excellent reputation for fairness, the report of THE MIRROR will be of the greatest service to the motion picture business in general. Its information should set at rest those who may feel the least uneasy regarding the strength of the interests allied with the Motion Picture Patents Company and at the same time prove conclusively to picture theatre men throughout the country that there is nothing to the claims of the so-called "independents."

Read THE DRAMATIC MIRROR'S story.

* * *

On the other hand, in the *Show World*, J. J. Murdock, the head of the leading independent film company, quotes the larger part of the same summary to prove the independent strength, both sides to the controversy thus accepting THE MIRROR'S statements as authority on the subject. One paper, the *Moving Picture News*, a strong independent partisan publication, seeks to discredit THE MIRROR'S conclusions, saying that it "was evidently meant as an attack on the independents," which, of course, is exactly opposite to the truth. THE MIRROR'S first duty is to its readers, and any statements it contains on motion pictures or any other branch of amusements will be found to be inspired by strictly impartial motives.

* * *

Another moving picture paper, the *Moving Picture World*, referring to a paragraph that appeared in these Comments last week, gently chiding the *World* for claiming all the credit for the progress being made by the manufacturers themselves in the matter of dramatic and artistic quality, calls THE MIRROR "an old and well-esteemed theatrical paper," but accuses it of trying to pose "as an authority on the entire subject," and warns THE MIRROR that while its "dramatic criticisms of films are helpful," it had better not attempt to meddle with "the technicalities of film making," all of which is very amusing in view of the fact that THE MIRROR has repeatedly disclaimed any intention of treating the film business from any other than news, dramatic and artistic standpoints. The *World's* sore spot appears to be that THE MIRROR alone, of all theatrical or motion picture papers, saw the need of intelligent film criticisms and led the way with its film reviews, an example which the *World* very wisely followed some time later.

* * *

The trade papers are necessary and valuable adjuncts to the manufacturing end of the motion picture industry, and their scope may very properly take in all phases of the business, even to the dramatic. There need be no quarrel over this point. Progress by the motion picture trade papers is quite as welcome as progress along any other lines, and one of the directions in which this progress might well be displayed would be to carefully guard against the sin of claiming more credit than one is entitled to.

* * *

While on the subject of trade papers, it is interesting to note an astonishing appeal that appeared last week in one of them, the *Moving Picture News*, calling on all and everybody concerned to get busy with the President of the United States and induce him to veto a bill that had been introduced in the New York Legislature. Not content with this amazing suggestion, the same paper on another page begged its readers to bring every pressure to bear on Assemblymen and Senators at Albany to defeat the bill, the anti-celluloid measure, exclusively exposed by THE MIRROR some weeks ago. The Legislature had adjourned two days before the *News* went to press, the bill in question having been sent back to the committee. It would no doubt be amusing to hear what was said by the President and by members of the Legislature if any moving picture people have followed the advice of the *News* and written the letters they were urged to write.

THEATRES FOR NEGROES IN VICKSBURG.

The Vicksburg, Miss., correspondent of THE MIRROR writes in reference to an article in THE MIRROR of recent date mentioning the fact that Columbia, Mo., has a moving picture theatre devoted exclusively to negroes. "Vicksburg has two of them in full blast and both seem to be doing well. The Lyric (R. Mulligan, mgr), another picture theatre, reserves the ground floor for white people and the balcony entirely for colored, and there has never been the least friction between the races, and to make it more wonderful to Northerners and Easterners, the entrances for the balcony and ground floor are within a few feet of each other and both are front entrances, which fact naturally causes the two colors to intermingle during the rush hours, and your correspondent, who is a regular patron of the *Lyric*, has never heard a harsh word from either race or any protest from the white Southerners."

A NEW SALT LAKE THEATRE.

A new theatre in Salt Lake City, U., to be called the Mission Theatre, is now in construction just east of the Colonial Theatre. It will be occupied by the Independent Moving Picture Company, who have just terminated their lease of the Lyric. Max Florence, now manager of the Elite and Luna, will reopen the Lyric as a Trust moving picture theatre.

BIOGRAPH CHANGES CORPORATE NAME.

The Biograph Company has changed its corporate name from the American Mutoscope and Biograph Company to Biograph Company. The change is made for the sake of brevity.

GOVERNOR SIGNS CHILD LAW.

The Murphy bill, prohibiting children under 16 years of age from admission to picture shows in New York State, unless accompanied by adults, was signed by Governor Hughes, and will go into effect Sept. 1.

TURN THE LIGHTS UP.

MOVEMENT FOR LIGHT PICTURE THEATRES CONTINUES TO GAIN GROUND.

Mayor McClellan or a Representative to Witness a Practical Demonstration of a Well-Lighted Picture Theatre—Good Influence of "The Mirror" Recognized by a Western Manager, Who Writes to Praise the Light Theatre and "The Mirror."

The movement to induce managers of motion picture theatres to keep up the lights is steadily gaining ground largely through the energetic action of the Patents Company. Tuesday of this week a demonstration will take place at the office of the Patents Company, when it will be shown how lights may be handled so that the house may be thoroughly lighted without decreasing the strength of the picture on the screen. Mayor McClellan and Francis V. Oliver, chief of the license bureau, have been invited to attend through a letter of which the following is a copy:

New York, May 6, 1909.

Hon. Geo. B. McClellan, Mayor of New York City:

Hon. Sir:—The Motion Picture Patents Company, which licenses the Biograph Company, Edison Mfg. Company, Essanay Film Mfg. Company, Kalem Company, George Kleine, Lubin Mfg. Company, Pathe Freres, Selig Polyscope Company, and the Vitagraph Company of America, which includes all makers of American films, and the makers of 90 per cent. of the best European films, to manufacture films under its patents, and licenses nearly one hundred film exchanges and 75 per cent. of the eight thousand picture theatres in the United States, cordially invites you or your representative to be present at an exhibition of a new lighting system which this company has devised, whereby all theatres can be kept brightly lighted during motion picture performances.

This exhibition will be held on the afternoon of Tuesday, May 11, at four o'clock, or at whatever other hour Your Honor may designate as more convenient, at the office of the Motion Picture Patents Company, No. 80 Fifth avenue, New York city.

This company recognizes the eminent service you have done for the citizens of this city in suppressing objectionable conditions in connection with the motion picture business, and we wish to place on record our appreciation of your attitude and our desire to co-operate with you in your determination to uplift this form of popular amusement.

The Motion Picture Patents Company realizes that the motion picture business must be conducted on a high plane; hence we have assisted in the establishment of a Board of Censorship, consisting of representatives of the Board of Education, church societies, the Society for the Prevention of Crime, the People's Institute and the licensed manufacturers, which inspects every new film before it is released to licensed exhibitors.

Every objectionable subject is promptly pruned out and the film destroyed, thus insuring motion picture shows of an educational, moral and cleanly amusing type and sealing the doom of suggestive subjects, or those which might have a harmful effect on the minds of the young. This, we believe, is one reform on which you laid great stress.

This Board of Censorship began operations on March 26, 1909, and already about two hundred thousand feet, or 38 miles, of films have been inspected, and it will be but a short time before the entire stock now in use all over the country will be of an approved type.

This company, in further carrying out your ideas, has established a department of inspection, whose duty it is to see that all theatres are safe, well ventilated, clean and light. We will not license a theatre if we find that it is not strictly within the law as to fire safety and sanitation. This is naturally apart from all municipal inspection, but we are ready and will be glad to co-operate with all municipal departments in every way.

The exhibition of our new lighting system marks a revolution in the motion picture business. The nature of these shows has heretofore required a dark theatre, with all its attendant evils. By the use of this device theatres can now be kept brightly lighted with only the stage in semi-darkness. Not only do we intend that all our licensees shall use this device, but we would cheerfully acquiesce if your Honor made it a condition in the granting of every motion picture license in this city that the theatre be kept lighted during all performances.

And in this respect we would like to lay emphasis on the fact that this new lighting device is not a patent controlled by this company, but free to all, and can be installed at very slight expense. Our object in perfecting it was to better the condition of the motion picture business and to co-operate with you in your effort to rid it of abuses that merited criticism.

The Motion Picture Patents Company is glad to go on record in thanking you for the impetus you have given the movement looking toward the betterment of conditions, not only here, but throughout the country, for other cities are prompt to follow New York's lead in matters of this kind.

We intend to lend you all co-operation, and to work in the utmost harmony with all the departments of the city government.

And we sincerely hope that you can spare the time to witness our exhibition, and to see the reforms we have brought about, for which you are entitled to full credit.

Most respectfully,

MOTION PICTURE PATENTS COMPANY.

In other parts of the country the movement is also spreading, as the following communication will show:

Elwood, Ind., May 4, 1909.

EDITOR MIRROR: Having read the notice in your issue of April 24 concerning the lighting of motion picture theatres, we decided to try the plan mentioned. Our room is 65 feet from lamp to screen, and in this we installed six dark green lamps, 16 candlepower, protected by cone shaped green shades made of tin.

The first two lamps, one on either side, were installed 20 feet from the screen, and then two lamps, each 20 feet. The result was more than we expected. Any of our patrons can now distinguish every seat in the house, and one can easily recognize persons in any part of the room.

The green lamps give a "soft" light, that does not affect the eye and in no way interferes with the projecting of the picture. We wish to thank THE MIRROR for publishing the aforementioned article, as it has given us a "tip" that has proven a winner.

Wishing you the success you deserve, I am, yours truly,

E. J. Wanna,
Manager Majestic Theatre.

LICENSED FILM RELEASES.

May 10.	(Bio.)	Jones and the Lady Book Agent. Comedy	565 ft.
" 10.	(Bio.)	The French Duel. Comedy	407 "
" 10.	(Pathe)	Mireille's Sincere Love. Drama	528 "
" 10.	(Pathe)	A Striking Resemblance. Comedy	384 "
" 10.	(Lubin)	A Golden Lie. Drama	960 "
" 11.	(Vita.)	For Her Country's Sake. Drama	955 "
" 11.	(Vita.)	The Infernal Machine. Com.	300 "
" 11.	(Gaumont)	(Kleine) An Uneven Keel. Drama	702 "
" 11.	(Gaumont)	(Kleine) The Cyclone Successor. Comedy	197 "
" 11.	(Edison)	Lunatics in Power. Comedy	945 "
" 12.	(Pathe)	The Hunter's Grief. Film d'Art	974 "
" 12.	(Essanay)	The Bachelor's Wife. Com.	520 "
" 12.	(Essanay)	Mr. Filp. Comedy	450 "
" 12.	(Urban-Eclipse)	(Kleine) A Timely Apparition. Drama	901 "
" 12.	(Urban-Eclipse)	(Kleine) Wilbur Wright and King Edward VII. Topical	168 "
" 12.	(Urban-Eclipse)	(Kleine) Bamboo Polo Equilibrist. Sport	108 "
" 13.	(Bio.)	A Baby's Shoe. Drama	990 "
" 13.	(Selig)	In the Bad Lands. Drama	1000 "
" 13.	(Lubin)	The Right to Labor. Drama	875 "
" 14.	(Kalem)	Good for Evil. Drama	905 "
" 14.	(Edison)	The Pony Express. Drama	765 "
" 14.	(Edison)	See a Pin and Pick It Up. Comedy	225 "
" 14.	(Pathe)	Faithful Old Horse. Drama	394 "
" 14.	(Pathe)	Manufacturing Steel Balls. Industrial	574 "
" 15.	(Vita.)	The False Accusation. Drama	625 "
" 15.	(Vita.)	Dime Novel Dan. Comedy	280 "
" 15.	(Gaumont)	(Kleine) The Actor's Mother. Drama	748 "
" 15.	(Gaumont)	(Kleine) Free Champagne. Comedy	143 "
" 15.	(Pathe)	Woman's Heart. Drama. Col.	394 "
" 15.	(Pathe)	The Two Donkeys. Comedy	288 "
" 15.	(Pathe)	A Distracted Man. Comedy	262 "
" 17.	(Bio.)	The Jilt. Drama	997 "
" 17.	(Pathe)	The Beggar's Coin. Drama	545 "
" 17.	(Pathe)	Fountain of Youth. Comedy	254 "
" 17.	(Lubin)	The Prune Gang. Drama	625 "
" 17.	(Lubin)	Faded Flowers. Drama	305 "
" 18.	(Vita.)	Teddy in Jungle Land. Comedy	525 "
" 18.	(Vita.)	Bridget on a Strike. Comedy	545 "
" 18.	(Edison)	A Somnambulistic Hero. Drama	960 "
" 18.	(Gaumont)	(Kleine) The World Upset. Comedy	297 "
" 18.	(Gaumont)	(Kleine) He Couldn't Lose Her. Comedy	282 "
" 18.	(Gaumont)	(Kleine) The Policeman Sleeps. Comedy	347 "
" 19.	(Pathe)	Pere Milon. Drama	610 "
" 19.	(Pathe)	Blessings Sometimes Come in Disguise. Drama	1,000 "
" 19.	(Urban)	(Kleine) Objections Overcome. Drama	430 "
" 19.	(Urban)	(Kleine) Caught on the Cliffs. Drama	545 "
" 19.	(Essanay)	The Indian Trailer. Drama	1,000 "
" 20.	(Bio.)	Resurrection. Drama	995 "
" 20.	(Selig)	Hunting Big Game in Africa. Drama	1,000 "
" 21.	(Edison)	The Sandman. Children's Comedy	685 "
" 21.	(Edison)	Professor Fiz Fixed. Comedy	210 "
" 21.	(Pathe)	Daunted by His First Love. Drama	548 "
" 21.	(Pathe)	Land of the Midnight Sun. Scenic	446 "
" 21.	(Kalem)	The Girl Spy. Drama	920 "
" 22.	(Vita.)	Jephtha's Daughter. Biblical	605 "
" 22.	(Vita.)	Solomon's Judgment. Biblical	295 "
" 22.	(Pathe)	Tartouch. Drama	925 "
" 22.	(Gaumont)	(Kleine) Justice or Mercy. Drama	400 "
" 22.	(Gaumont)	(Kleine) A Guest's Predicament. Drama	471 "

MOVING PICTURE NOTES.

Interesting Items of News from Moving Pictures Theatres the Country Over.

Manager Mead, the popular manager of the Marvel Theatre, Winston-Salem, N. C., is being congratulated upon securing such an excellent attraction the past week, which consisted of Du Ross and Calvin, the wooden shoe artists. They captivated the large houses and were, indeed, an excellent drawing card.

The Lyric, in Jefferson City, Mo., has changed hands and is now under the management of A. H. Longenecker. Business continues very large.

The Star Theatre, in Watertown, N. Y., was sold by F. L. Simpson to Charles Reeves and M. H. Griggs, April 27. M. H. Griggs will assume management. John Ludlow, manager of the Bijou for the past six years, will manage Wonderland for a short time.

The Grand Theatre, in Everett, Wash., is doing a big business. The Gem and the Index, both new houses, opened April 24. The Lyric, a small house in Snohomish, was damaged considerably by a fire which started in the operating room.

The moving picture houses in Annapolis, Md., are all doing good business. The cameraphone in the Colonial is a big success.

The Four Sullivan Brothers, in a clever singing and dancing act, headed a good vaudeville bill at the Scenic, in Providence, R. I., 3-8. Others included the Daleys, Carmella and Elsie, Grace Alwyn, and a thoroughly entertaining line of new films. With special scenery and electrical effects the Bijou Dou made a decided hit with illustrated songs at the Bijou 3-8. The films include A Pair of White Gloves, A Bachelor's Persistence, A School for Acting, A Fatal Flirtation, and A Plot Foiled. An excellent bill of new films and illustrated songs was in order at the Nickel. George Harrington sang in good voice, with his songs appropriately illustrated by special stage settings. The films are of the best and large houses were manifestly pleased.

At Premier Scenic Temple, in Portsmouth, N. H., business opened well for week of 3-8. Films shown first two nights: Student Days, Jack's Successful Bluff, A War Time Tale, Forgiven, A Cup of Tea and Sue. Films are changed three times weekly at this house.

A new firm, the Houston Film Company, under the management of Major W. N. Salisbury, who operate a string of theatres, have taken over three theatres on the Reis Circuit, to be run during the Summer as vaudeville and moving picture houses. Should the venture prove successful here and in Carbondale, it is the intention to take over other houses on the Reis Circuit for Summer operation. Charles M. Southwell continues to be the house manager, Mr. Duffy representing the firm that is putting on the entertainment.

The talking pictures and vaudeville at the Opera House, in Newport, R. I., drew large houses 3-8. The Jewess was the feature film. The bills included The Bicknells, Hill, Cherry and Hill, Myrtle Byrne and company, and Manny Worth. The Bijou 3-8 drew good business with Dr. Lather. Mr. Swan and Miss McCormack are still great favorites. The Star, with moving pictures and illustrated songs 3-8, drew good houses.

A new moving picture house in Winchester, Va., the Dixie, opened 3. The house has been beautifully arranged in mission style, both front and interior. The other houses here are all making new improvements since the advent of the Dixie. Business continues good.

The Lyric, in Logansport, Ind., was transferred last week to J. R. Creele Crockett, who is now the owner and also the manager.

A stampede was caused in the Star Theatre, in St. Johns, N. F., April 26, by some person calling "book," and the word being misinterpreted to fire. Four ladies were crushed in the rush made for the exits. The fire apparatus was called out, but their

(Continued on page 18.)

BIOGRAPH FILMS

Trade Mar — Trade Mark

Released May 10th, 1909

A BABY'S SHOE

Jones and the Lady Book Agent

You may rest assured that our genial friend Edward Everett Jones gets into trouble again. This time it looked serious, but as usual he wriggles out. He is visited at his office by a lady book agent, and on account of the reception given her she plans vengeance by putting her old pair of corsets in a box containing gloves, which Jones has bought for his wife. There are things doing in the Jones family, until a penitential letter is received from the book agent which explains everything.

Length, 565 feet.

The French Duel

This is a very funny high class burlesque, and different from anything ever before attempted. It shows a party of Frenchmen at the club, and one resents the putting of an olive in his cocktail. They meet on the field of honor, where a duel to the death is imminent. They are attended by a corps of trained nurses and undertakers, who are not called into service, as it is a bloodless though funny contest.

Length, 407 feet.

Released May 13th, 1909

A BABY'S SHOE

A Beautiful Life Story of a Long Separated Brother and Sister

This is unquestionably the most beautiful motion picture story ever portrayed, dealing as it does with a subject of the most profound nature. The atmosphere is that of sanctity, and there is not a harsh nor discordant note in its entire length. Beautifully yet consistently staged, convincingly acted, and handled with a delicacy seldom if ever equaled in picture productions, it becomes the very acme of the art. This is emphasized by superb photography. The story tells of a widowed mother of two children, a boy and baby girl, who is forced by poverty to leave the baby on the doorsteps of a wealthy banker. The poor woman takes off one of the baby's shoes before leaving it, and returning home dies clutching the tiny memento in her hand. The parish priest takes the boy as well as the little shoe. Fifteen years later the girl, grown into womanhood, imagines the banker and his wife her parents, while the boy is preparing for Holy Orders, both ignorant of each other's existence. A runaway in the park is stopped by the boy, and a friendship of the girl, who was the victim of the runaway, and her rescuer, ripens into love. They are about to be married when the revelation is made, through the little shoe, that they are brother and sister. The girl becomes a nun, while the boy becomes a priest, finding "the peace that passeth all understanding."

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DATES AHEAD

Managers will confer a favor by sending corrections and correspondents who prepare their own departmental dates on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ADAMS, MAUDE (Charles Frohman, mgr.): New York city Dec. 26—indefinite.
BACHELOR (Sam S. and Lee Shubert, Inc., mgrs.): Chicago, Ill., 10-29.
BIG HIT (Kirby and Belanger, mgrs.): Jackson, Mich., 10-12. Ann Arbor 13-15.
BEVERLY OF GRAUSTARK (A. G. Delamater, mgr.): Rochester, N. Y., 11, 12, Binghamton 13, Troy 14, 15, Philadelphia, Pa., 17-29.
BLUE MOUSE (Sam S. and Lee Shubert, Inc., mgrs.): New York city Nov. 30—indefinite.
BLUE MOUSE (Sam S. and Lee Shubert, Inc., mgrs.): Louisville, Ky., 10-12, Columbus, O., 17-19, Indianapolis, Ind., 20-22.
BLUE MOUSE (Sam S. and Lee Shubert, Inc., mgrs.): Chicago, Ill., indefinite.
BLUE MOUSE (Sam S. and Lee Shubert, Inc., mgrs.): Quincy, Ill., 12, Omaha, Neb., 20-22.
BREWSTER'S MILLIONS (Frederic Thompson, mgr.): Hamilton, Ont., 11, 12, Bradford, Pa., 13, Wheeling, W. Va., 14-15, Pittsburgh, Pa., 17-22.
CATSPAW (Jos. M. Gaites, mgr.): Chicago, Ill., May 2—indefinite.
CLIMAX, THE (Joseph Weber, mgr.): New York city April 19—indefinite.
COLLIER, WILLIAM (Charles Frohman, mgr.): New York city May 10—indefinite.
COWBOY GIRL (Kirby and Britton, mgrs.): Nashville, Tenn., 10-15, Memphis 17-22.
CROSMAN, HENRIETTA (Maurice Campbell, mgr.): New York city March 27—indefinite.
DIXEY, HENRY E. (Henry W. Savage, mgr.): Chicago, Ill., April 12—indefinite.
DODGE, SANFORD: Mankato, Kan., 11, Bellville 12, Concordia 13.
EARL LYNNE (Joseph King's): Pittsburgh, Pa., 10-15.
EDISON, ROBERT (Henry B. Harris, mgr.): New York city 10-15.
ENGLISHMAN'S HOME (Charles Frohman, mgr.): Kingston, Ont., 11, 12.
FARLEY, THE (Henry Miller, mgr.): Grand Rapids, Mich., 10-12.
FISKE, MRS. (Harrison Grey Fiske, mgr.): Kansas City, Mo., 10-15, Omaha, Neb., 17-19, Lincoln 20, St. Joseph, Mo., 21, Topeka, Kan., 22.
GAME OF LOVE: Baltimore, Md., 10-15.
GENTLEMAN FROM MISSISSIPPI (W. A. Brady and Jos. Grismer, mgrs.): New York city Sept. 28—indefinite.
GENTLEMAN FROM MISSISSIPPI (W. A. Brady and Jos. Grismer, mgrs.): Chicago, Ill., April 25—indefinite.
GEORGE, GRACE (Wm. A. Brady, mgr.): New York city, Feb. 22—indefinite.
GILMORE, PAUL (Jules Murry, mgr.): Peoria, Ill., 12.
GOING SOME (Sam S. and Lee Shubert, Inc., mgrs.): New York city April 12—indefinite.
GOODWIN, NAT: San Francisco, Cal., 10-22.
GRAUSTARK (Eastern: A. G. Delamater, mgr.): Sanford, Me., 11, Concord, N. H., 12, Laconia 13, Nashua 14, Haverhill, Mass., 15.
GRAUSTARK (Central: A. G. Delamater, mgr.): Washington, D. C., 10-15.
GRAUSTARK (Western: A. G. Delamater, mgr.): Chicago, Ill., 9-15.
GREAT JOHN GANTON (Sam S. and Lee Shubert, Inc., mgrs.): New York city May 3—indefinite.
GREET PLAYERS (Ben Greet, mgr.): Seattle, Wash., 9-15.
HACKETT, NORMAN (Jules Murry, mgr.): Butte, Mont., 10, 17.
HILLIARD, ROBERT (Frederic Thompson, mgr.): New York city March 24—indefinite.
HOUSE NEXT DOOR (Cohan and Harris, mgrs.): New York city April 12—indefinite.
JAMES, LOUIS (Wallace Munro, mgr.): Baltimore, Md., 10-15.
KAVANAUGH, KATHERINE: Baltimore, Md., 17-22.
KEISLER, DAVID: New Haven, Conn., 10, 11, Hartford 12, Worcester, Mass., 13, Providence, R. I., 14, 15, Pittsburgh, Pa., 21, 22.
KIDNAPPED FOR A MILLION (E. H. Perry, mgr.): Springfield, Ill., 11.
MAN FROM HOME (Liebler and Co., mgrs.): New York city Aug. 17—indefinite.
MANN, LOUIS (W. A. Brady, mgr.): Pittsburgh, Pa., 10-15, Brooklyn, N. Y., 17-22.
MANTELL, ROBERT (Wm. A. Brady, mgr.): New York city March 8—indefinite.
MASON, JOHN (Sam S. and Lee Shubert, Inc., mgrs.): Philadelphia, Pa., 3-15, Washington, D. C., 17-22.
MELVILLE, ROSE (J. J. Sterling, mgr.): Baltimore, Md., 10-15, Washington, D. C., 17-22.
MONTANA (Southern: Harry D. Carey, prop.: Hopp Hadley, mgr.): Gladstone, Mich., 11, Escanaba 12.
MORRISON, ROSABEL (M. J. Knill, mgr.): Buffalo, N. Y., 10-15.
MURPHY, TIM (Wm. A. Brady and Louis F. Werba, mgrs.): Chicago, Ill., 9-15.
NETHERSOLE, OLGA (W. A. Page, mgr.): New York city April 26-15.
OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): Boston, Mass., 3—indefinite.
PAIR OF COUNTRY KIDS (G. Jay Smith, mgr.): Grand Rapids, Wis., 11, Amherst 12, Iola 13, Shawano 14, New London 15, Appleton 16, Sturgeon Bay 17, Algoma 18, Waupon 19, Ft. Atkinson 20, Evansville 21, Reedsburg 22, Winona, Minn., 23.
POLLY OF THE CIRCUS (Ben Stern, mgr.): Ottawa, Ill., 11, La Salle 12, Michigan City, Ind., 13, Benton Harbor, Mich., 14, Goshen, Ind., 15, Hammond 16, Dowagiac, Mich., 17, Laporte, Ind., 18, Elkhart 19, Peru 20, Wabash 21, Huntington 22.
POLLY OF THE CIRCUS (Fred Thompson, mgr.): Toledo, O., 11, 12, Mansfield 13, Canton 14, Akron 15.
POST, GUY BATES (Harrison Grey Fiske, mgr.): Providence, R. I., 10-15.
RIGHT OF WAY (Klaw and Erlanger, mgrs.): Minneapolis, Minn., 9-12, St. Paul 13-15.
ROBERTSON, DONALD: Minneapolis, Minn., 14, 15.
ROBSON, ELEANOR (Liebler and Co., mgrs.): New York city Jan. 22—indefinite.
ROBSON, MAY (L. S. Stre, mgr.): Boston, Mass., 10-29.
ROUND UP (Klaw and Erlanger, mgrs.): Syracuse, N. Y., 10-15.
RUSSELL, LILLIAN (Joseph Brooks, mgr.): Wallace, Ida., 11, Missoula, Mont., 12, Helena 13, Butte 14, 15, Parco, N. D., 18.
SEORE ACHEN (Miller and Rhinstrom, mgrs.): Brooklyn, N. Y., 10-15.
SINS OF SOCIETY (Brooks and Dingwall, mgrs.): Chicago, Ill., April 14—indefinite.
SKINNER, OTIS (Charles Frohman, mgr.): San Jose, Cal., 11, Stockton 12, Sacramento 13, Marysville 14, Seattle, Wash., 17-22.
SOTHERN, E. H. (Sam S. and Lee Shubert, Inc., mgrs.): New York city 10-15, Boston, Mass., 17-29.
SPOONER, CECIL (Charles B. Blaney Amusement Co., mgrs.): Brooklyn, N. Y., 10-22.
STARR, FRANCES (David Belasco, mgr.): New York city Jan. 19—indefinite.
SULLY, DANIEL: Leadville, Colo., 11, Salida 12, Victor 13, Colorado Springs 14, Boulder 15, Denver 16-22.
TEMPEST AND SUNSHINE (Eastern: W. F. Mann, prop.): Union City, Tenn., 11, Greenburg 12, Fulton, Ky., 13, Mayfield 14, Clinton 15.
TEXAS JACK: Detroit, Mich., 10-15.
THIRD DEGREE (Henry B. Harris, mgr.): New York city Feb. 1—indefinite.
TRAVELING SALESMAN (Henry B. Harris, mgr.): Chicago, Ill., April 12—indefinite.
TRAVELING SALESMAN (Henry B. Harris, mgr.): Boston, Mass., April 19—indefinite.
WALDMANN, EDUARD (C. R. Reno, mgr.): New London, Conn., 11, Norwich 12, Brewster, N. Y., 13, Pine Plains 14, Millerton 15.
WARFIELD, DAVID (David Belasco, mgr.): Boston, Mass., April 19-15, Providence, R. I., 17-19.
WHITECAR, W. A. (Clay T. Vance, mgr.): Brooklyn, N. Y., 10-15.
WILLIAMS, LOTTIE (Charles B. Blaney Amusement Co., mgrs.): Philadelphia, Pa., 10-15.
WILSON, AL. H. (Sidney R. Ellis, mgr.): Buffalo, N. Y., 10-15.
WITCHING HOUR (Sam S. and Lee Shubert, Inc., mgrs.): Auburn, N. Y., 11.
WYOMING GIRL (Wm. Wamsher, mgr.): Alma, Mich., 11, St. Louis 12.

STOCK COMPANIES.

ACME (C. O. W. Schultz, mgr.): Everett, Wash.—indefinite.
ALBEE (Edw. F. Albee, mgr.): Providence, R. I., May 17—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.
ARRINGTON: Salt Lake City, U., March 28—indefinite.
BAKER (Geo. L. Baker, mgr.): Portland, Ore., Sept. 6—indefinite.
BARRY (H. P. Street, mgr.): San Antonio, Tex.—indefinite.
BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—indefinite.
BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.
BONSTELLE, JESSIE (F. Ray Comstock, mgr.): Buffalo, N. Y., April 26—indefinite.
BOWDOIN SQUARE THEATRE (Jay Hunt, mgr.): Boston, Mass.—indefinite.
BOYER, NANCY (Popular Amusement Co., mgrs.): Battle Creek, Mich., May 2—indefinite.
BROWN, SHERMAN: Milwaukee, Wis., May 3—indefinite.
BUNTING, EMMA (Henry B. Vale, mgr.): San Antonio, Tex., April 25—indefinite.
BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—indefinite.
BURWOOD: Omaha, Neb., Aug. 29—indefinite.
BUSH TEMPLE: Chicago, Ill., Aug. 29-May 15.
CALUMET (John T. Conroy, mgr.): South Chicago, Ill.—indefinite.
CAMDEN (H. M. McCollum, mgr.): Camden, N. J., May 17—indefinite.
CLARKYDE VAUDEVILLE PLAYERS (Harry Clark, mgr.): Chicago, Ill., April 5—indefinite.
COLLIER (Chas. B. Marvin, mgr.): Chicago, Ill., Aug. 31-May 22.
COLUMBIA (Frank G. Long, mgr.): Columbia, S. C., May 17—indefinite.
COLUMBIA PLAYERS (Shayne, Metzger and Burgot, mgrs.): Washington, D. C., May 3—indefinite.
CONNORS AND EDWARDS': Stapleton, S. I.—indefinite.
COOK (Charles Sherman Cook, mgr.): Hartford, Conn., Feb. 15-May 15, Springfield, Mass., 17-July 10.
COUNTESS CATHERINE (H. D. Price, mgr.): Grand Rapids, Mich., April 12—indefinite.
COUNTESS MOLLY: Alton, Ill.—indefinite.
CRAIG, JOHN (John Craig, mgr.): Boston, Mass., Aug. 29—indefinite.
CRESCENT: Greenpoint, Brooklyn, N. Y., May 3—indefinite.
CUMMINGS (Ralph E. Cummings, mgr.): Montreal, P. Q., April 5—indefinite.
CUMMINGS COMEDIANS: Montreal, P. Q., May 3—indefinite.
DE LACY, LEIGH (Monte Thompson, mgr.): Brockton, Mass., April 12—indefinite.
DREAMLAND: Lincoln, Neb., April 3—indefinite.
ELLSWORTH: Honolulu, Hawaii, April 11—indefinite.
EMPIRE (A. A. Spitz, mgr.): Providence, R. I., April 26—indefinite.
EMPIRE (Empire Theatre Co., mgrs.): Dallas, Tex., March 28—indefinite.
FOREPAUGH (George F. Fish, mgr.): Indianapolis, Ind., Sept. 7-May 22.
FRIEND PLAYERS (Arthur S. Friend, mgr.): Milwaukee, Wis., Sept. 14—indefinite.
FULTON (Jess R. Fulton, mgr.): Lincoln, Neb., Oct. 18—indefinite.
GLASER, VAUGHAN: Detroit, Mich., April 4—indefinite.
GLASS PLAYERS: Shreveport, La.—indefinite.
GRAND: New Haven, Conn., Jan. 25—indefinite.
GRAND: Norristown, Pa.—indefinite.
HAYWARD, GRACE (Geo. H. Gatts, mgr.): Des Moines, Ia., 9-22, Lincoln, Neb., 23—indefinite.
HERMAN, DELMA (Burton and Wiswell, mgrs.): Seattle, Wash., April 11—indefinite.
HICKMAN-BESSEY (Jack Besscy, mgr.): Chicago, Ill.—indefinite.
HILAND (A. D. Klaus, mgr.): Pittsburgh, Pa., April 19—indefinite.
HOLDEN: Indianapolis, Ind., April 19—indefinite.
HOLLAND, MILDRED (Edward C. White, mgr.): Cleveland, O., April 26-June 5.
HOME: Hutchinson, Kan., 29—indefinite.
HUNTER-BRADFORD: Hartford, Conn., May 10—indefinite.
LONG (Frank R. Long, mgr.): Kansas City, Mo., Feb. 7—indefinite.
LYCEUM (Ed. Kelsey, mgr.): Toledo, O., April 25-June 19.
LYCEUM THEATRE (Louis Phillips, mgr.): Brooklyn, N. Y., Aug. 10—indefinite.
LYNN STOCK (George D. Marbay, mgr.): Lynn, Mass.—indefinite.
LYRIC: Minneapolis, Minn., Sept. 24—indefinite.
LYRIC: Portland, Ore.—indefinite.
LYRIC (J. V. McKee, mgr.): New Orleans, La., Aug. 23—indefinite.
McLEAN (P. C. McLean, mgr.): South Bend, Ind., Jan. 11—indefinite.
McRAE (Henry McRae, mgr.): Tacoma, Wash.—indefinite.
MANHATTAN (Jack Parsons, mgr.): Charleston, S. C.—indefinite.
MILLER, CHARLES: Rochester, N. Y., April 26—indefinite.
ORPHEUM (Grant Laferty, mgr.): Philadelphia, Pa., Sept. 12—indefinite.
OUR OWN (W. E. Rice, mgr.): Ft. Wayne, Ind., March 21—indefinite.
PABST'S GERMAN: Milwaukee, Wis., Sept. 21—indefinite.
PAIGE, MABEL (M. Richie, mgr.): Jacksonville, Fla., Feb. 8—indefinite.
PANTAGES' PLAYERS: Seattle, Wash., Aug. 9—indefinite.
PAYTON'S LEE AVENUE (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 16—indefinite.
PEOPLE'S (Charles B. Marvin, mgr.): Chicago, Ill., Aug. 24—indefinite.
PERUCHI-GYPZENE (G. D. Peruchi, mgr.): Jacksonville, Fla., April 11—indefinite.
POLI (S. Z. Poli mgr.): Springfield, Mass., 10—indefinite.
POLI (S. Z. Poli, mgr.): Waterbury, Conn., May 3—indefinite.
POLI (S. Z. Poli, mgr.): Wilkes-Barre, Pa., May 1—indefinite.
PRINGLE, DELLA: Boise City, Ia., July 20—indefinite.
RENTFROW (J. N. Rentfrow, mgr.): Houston, Tex., Dec. 20—indefinite.
ROBER, KATHERINE (Ed. Fiske, mgr.): Auburn, N. Y., Dec. 21—indefinite.
SELMAN PLAYERS (Joseph Selman, mgr.): Ottawa, Ont., April 19—indefinite.
SEYMOUR, DONNA: Lowell, Mass., May 3—indefinite.
SHIRLEY, JESSIE: Spokane, Wash., Aug. 15—indefinite.
SNOW, MORTIMER: Albany, N. Y., May 10-June 26.
STONE HILL (Frank Grave, mgr.): Peoria, Ill., April 5—indefinite.
STRATTON: El Paso, Tex., April 18—indefinite.
TOLSON: Bloomington, Ill., April 5—indefinite.
VALENCIA: San Francisco, Cal., Sept. 12—indefinite.
VALE, TRAVERS: Manchester, N. H., May 10—indefinite.
VAN DYKE-EATON: Milwaukee, Wis., Feb. 28—indefinite.
WIRTING (Nathan Appell, mgr.): Syracuse, N. Y., May 17—indefinite.
WOLFE (J. A. Wolfe, mgr.): Wichita, Kan.—indefinite.
WOODS (A. H. Woods, mgr.): New York city March 15—indefinite.
WOODWARD (O. D. Woodward, mgr.): Omaha, Neb., May 15—indefinite.
YALE (Monte Thompson, mgr.): New Bedford, Mass., April 19—indefinite.

REPERTOIRE COMPANIES.

BARRIE STOCK (Edwin Barrie, mgr.): San Antonio, Tex., April 26-June 5.
BENNETT-MOULTON (Geo. K. Robinson, mgr.): Rochester, N. H., 10-15.
BROWN, KIRK (J. T. Macauley, mgr.): St. John, N. B., Can., 3-15, Halifax, N. S., 17-29.
CALLAHAN'S DRAMATIC (L. W. Callahan, mgr.): Claremore, Okla., 10, 11.
CARROLL COMEDY (Lou Carroll, mgr.): Jacksonburg, W. Va., 10-15.
CHASE-LISTER (Clint Robbins, mgr.): Jefferson City, Mo., May 15—indefinite.
CHASE-LISTER: Newton, Ia., April 26-15.
CHOATE DRAMATIC (Harry Choate, mgr.): Warsaw, Ill., 10-15.
COOK, CARL W. (Hosea F. Moyer, mgr.): Ironwood, Mich., 10-15.
CUTTER STOCK (Wallace R. Cutter, mgr.): Marion, Ind., April 19-15, Piqua, O., 17-June 19.
DOUGHERTY STOCK (Jim Dougherty, mgr.): Marshfield, Wis., 3-12, Wausau 13-16, Oshkosh 17-23.
EMPIRE STOCK: Blackwell, Okla., 10-15.
EWING, GERTRUDE (Wm. N. Smith, mgr.): Leavenworth, Kan., 9-14.
GIFFORD'S STOCK (Adolph Gifford, mgr.): Maquoketa, Ia., 10-15.
HALL, DON C.: Akron, O., 10-15, Mansfield 17-22.
HARVEY STOCK (J. S. Garside, mgr.): Chicago, Ill., April 26-19.
HENDERSON STOCK: Washington, Ind., 10-15, Princeton 17-29.
HOLLAND-WEBB: Utica, N. Y., 10-15.
HOWARD, LORIN J. (J. H. Dobbins, mgr.): Racine, Wis., 9-22.
IMSON, BURT: Russell, N. D., 10-15.
JACKSON, ISABEL (P. H. Levin, mgr.): Sedalia, Mo.—indefinite.
KEYES SISTERS (W. A. Varney, mgr.): Cumberland, Md., April 19—indefinite.
KEYSTONE DRAMATIC (Max A. Arnold, mgr.): Augusta, Me., 10-21, Gardiner 22.
MADISON, GLORY (Fred Demont, mgr.): Alpena, Mich., 10-15.
MANHATTAN STOCK: Jackson, Tenn., 10-29.
MARKS BROTHERS (R. W. Marks, mgr.): Watertown, N. Y. March 29—indefinite.
MATINEE GIRL: Ardmore, Okla., 9-15.
McOWEN, BERNARD, STOCK (Fred K. Lanham, mgr.): Appleton, Wis., 9-15.
MYRKLE-HARDER (Myrkle-Harder Amusement Co., mgrs.): St. Johns, N. F., Can., April 26-22.
PARTELLO STOCK (Central: W. A. Partello, mgr.): Lima, O., 3-15.
PEOPLE'S STOCK (Jack Hutchinson, mgr.): Muncie, Ind., 3-15.
PETERS' PLAYERS (Will A. Peters, mgr.): Commerce, Tex., 10-12.
RICHARDSON STOCK (Eastern: Frank W. Richardson, mgr.): Battle Creek, Mich., 10-15.
ROSAR MASON STOCK (P. C. Rosar, mgr.): Shelbyville, Ind., 10-15.
STERLING STOCK (Loren Sterling, mgr.): Ottumwa, Ia., 10-15.
STIRLING-ESTAD: El Paso, Tex., April 19—indefinite.
TAYLOR, ALBERT: Middleton, Ohio, 10-15.
TAYLOR STOCK (Ed. Taylor, mgr.): Red Bank, N. J., 10-15.
THAT BOY FROM TEXAS (Ben Hasty, mgr.): Springfield, Ill., May 2—indefinite.
WESTERN STOCK (F. S. Warner, mgr.): Atlantic, Ga., 10-15, Augusta 17-29.
WARNER STOCK (F. S. Warner, mgr.): Fredericksburg, Va., 10-15, Rome 17-29.
WOOD, DOROTHY (Geo. Ed Ash, mgr.): Mason City, Ia., 10-15.

OPERA AND MUSICAL COMEDY.

ADGEN COMIC OPERA (Jesse and Grace Adgen, mgrs.): Westminster, S. C., 10-15, Greenville 17-22.
ADGEN GRAND OPERA (Jesse and Grace Adgen, mgrs.): Dothan, Ala., 10-15, Eufaula 17-22.
ADGEN GRAND OPERA (Jesse and Grace Adgen, mgrs.): Newark, N. J., April 26-May 15.
ADGEN GRAND OPERA (Jesse and Grace Adgen, mgrs.): Passaic, N. J., April 26-May 15.
ALHAMAR (Wm. Calvo, mgr.): Chicago, Ill., April 11—indefinite.
BERGAR PRINCE (Jack Gilson, mgr.): Billy Bert, Ark., 9-15.
BLACK PATTI TROUBADOURS (Caddard and Eden, mgrs.): Cedar Rapids, Ia., 10, Marshalltown 11, Grinnell 12, Newton 13, Des Moines 14, Creston 15, Council Bluffs 16, Omaha, Neb., 17, Fremont 18, Lincoln 19, Beatrice 20, Hastings 21, Kearney 22.
BOSTONIA MUSICAL COMEDY (Chas. Hopkins, mgr.): Pittsburgh, Pa., 10-15.
BOY AND THE GIRL (Cobb-Harris, Inc., mgrs.): Pittsburgh, Pa., 10-15.
BROADWAY BURLESQUE COMEDY (Jay Chandler, mgr.): Kansas City, Mo., April 26—indefinite.
BROWNIE IDOL (B. C. Whitney, mgr.): Cleveland, O., 10-15.
BURGOMASTER (Wm. F. Collins, mgr.): Fresno, Cal., 12, Bakersfield 13, Oxnard 17, Ventura 18, Santa Barbara 19, San Luis Obispo 20, Monterey 21.
CANDY SHOP (Geo. E. Billingham, mgr.): New York city April 27—indefinite.
CARLE, RICHARD (Carle and Marks, mgrs.): Lynn, Mass., 11, Methuen 12, Fargo, N. D., 14, Grand Forks 15, Winnipeg, Man., 17-19, Duluth, Minn., 20, 22.
COLE AND JOHNSON (A. L. Wilbur, mgr.): New York city May 2—indefinite.
CURTIS BURLESQUE COMEDY (Allen Curtis, mgr.): Cincinnati, O., April 26-May 29.
DE ANGELIS, JEFFERSON (F. Ray Comstock, mgr.): New York city April 19—indefinite.
GAIETY OPERA: Galesburg, Ill., May 2—indefinite.
GIRL FROM RECTORS (A. H. Woods, mgr.): Chicago, Ill., April 26—indefinite.
GIRL FROM RECTORS (A. H. Woods, mgr.): New York city May 2—indefinite.
GIRL FROM VAMA (Alfred A. Aarons, mgr.): Philadelphia, Pa., May 2—indefinite.
GIRL QUESTION (Ackie-Shaver Co., Inc., mgrs.): Ottumwa, Ia., 11, Burlington 12, Cedar Rapids 13, Iowa City 14, Davenport 15, Moline, Ill., 16.
GLASER, LULU (Sam S. and Lee Shubert, Inc., mgrs.): Philadelphia, Pa., 10-15, New York city 17-22.
GOLDEN GIRL (Mort. H. Singer, mgr.): Chicago, Ill., Feb. 15—indefinite.
HOWTMOOMERS (Hayo and Welch, mgrs.): New York city 10-15.
HURTIG, JOSEPH F.: Philadelphia, Pa., April 19—indefinite.
ITALIAN GRAND OPERA (Gustav Hendricks, mgr.): New York city May 17—indefinite.
ITALIAN GRAND OPERA (Tom Abramson, Inc., mgr.): Philadelphia, Pa., 9-22.
JANIS, ELSIE (Charles B. Dillingham, mgr.): New York city Feb. 1—indefinite.
KNIGHT FOR A DAY (R. G. Whitney, mgr.): American, N. Y., 12.
LEWIS AND LAKE OPERA: Salt Lake City, U., April 19—indefinite.
MARRYING MARY (Jules Murry, mgr.): Kansas City, Mo., 9-15.
MADAM BUTTERFLY (Max Faversham, mgr.): Washington, D. C., 10-15, Philadelphia, Pa., 17-22.
MA'S NEW HUSBAND (Eastern: Harry Scott Co., props.: George Fletcher, mgr.): Wausau, Mich., 11, Marshfield 12, Grand Rapids 13, Waupaca 14, Fond du Lac 15.
MERRY CHASE (R. W. Fraser, mgr.): Lancaster, Wis., 11, Highland 12, Mineral Point 13, Manchesterville 14, Dodgeville 15.
MERRY WIDOW (Southern: Henry W. Savage, mgr.): Winnipeg, Man., 10-15.
MERRY WIDOW (Henry W. Savage, mgr.): Chicago, Ill., April 25-May 29.
MIDNIGHT SONS (Sam S. and Lee Shubert, Inc., and Lew Fields, mgrs.): New York city May 17—indefinite.
MURRAY AND MACK (John H. Blackwood, mgr.): Los Angeles, Cal., May 2-July 10.
NATIONAL OPERA: Chicago, Ill., May 2—indefinite.
POWERS, JAMES T. (Sam S. and Lee Shubert, Inc., mgrs.): New York city Feb. 11—indefinite.
PRINCE OF TO-NIGHT (Mort. H. Singer, mgr.): Chicago, Ill., Feb. 8—indefinite.
PRINCESS MUSICAL COMEDY: San Francisco, Cal., March 1—indefinite.
QUEEN OF THE MOULIN ROUGE (Thomas Ryley, mgr.): Brooklyn, N. Y., 10-15, New York city 17-22.
RED MILL (Chas. B. Dillingham, mgr.): Quincy, Ill., 12, Hannibal, Mo., 13.
ROYAL COMIC OPERA (Frank R. Tripp, mgr.): Elmira, N. Y., May 10-29.
ROYAL OPERA: Memphis, Tenn., May 3—indefinite.
SMART SET (Barton and Wiswell, mgrs.): Washington, D. C., 10-15.
SPORTING DAYS (Shubert and Anderson, mgrs.): New York city Sept. 10—indefinite.
STUBBORN CINDERELLA (Mort. H. Singer, mgr.): Boston, Mass., 3-15.
STUBBORN CINDERELLA (Mort. H. Singer, mgr.): St. Paul, Minn., 9-12, Minneapolis 13-15.
THREE TWINS (Joseph M. Gaites, mgr.): Philadelphia, Pa., April 5-May 22.
VAN STUDDIFORD, GRACE (Charles Bradley, mgr.): Boston, Mass., 10-22.

MINSTRELS.

DE RUE BROTHERS: Mexico, N. Y., 11, Pulaski 12, Adams 13, Sackett Harbor 14, Cape Vincent 15.
DOCKSTADER'S, LEW (Chas. D. Wilson, mgr.): Denver, Colo., 9-15.
FIELDS, AL. G. (Doc Quigley, mgr.): Norwalk, O., 11, Loraine 12, Elyria 13, Sandusky 14, Tiffin 15, Delaware 17, Urbana 18, Dayton 19.
GEORGIA TROUBADOURS (Wm. McCabe, mgr.): Blair, Wis., 11, Galesville 12, 13, Trempealeau 14-16.
GUY, ARTHUR L.: Mansfield, O., 10-12, Newark 13-15.
VOGEL'S MINSTRELS (John W. Vogel, mgr.): Massillon, O., 11, Millersburg 12, Utica 13, 14, Newark 15.

BURLESQUE.

AMERICANS (Terry Simmonds, mgr.): Washington, D. C., 10-15.
BEHMAN SHOW (Jack Singer, mgr.): New York city 10-15, Philadelphia, Pa., 17-22.
BOWERY BURLESQUERS (S. M. Rosenthal, mgr.): Baltimore, Md., 10-15, Washington, D. C., 17-22.
BROADWAY GAIETY GIRLS (Louis Stark, mgr.): Chicago, Ill., 9-15.
BRYANT'S EXTRAVAGANZA (Harry C. Bryant, mgr.): Brooklyn, N. Y., 10-15.
BURLESQUE STOCK (E. A. Fischer, mgr.): Los Angeles, Cal.—indefinite.
CRACKERJACKS (Robert Manchester, mgr.): Brooklyn, N. Y., 10-22.
FADS AND FOLLIES (C. B. Arnold, mgr.): Washington, D. C., 10-15.
FASHION PLATE BURLESQUERS (Charles Falke, mgr.): Buffalo, N. Y., 10-15.
FOLLIES OF THE DAY (Barney Gerard, mgr.): New York city May 10—indefinite.
FRIVOLITIES OF 1910 (Demauer and Dixon, mgrs.): St. Louis, Mo., 9-15.
GIRLS FROM HAPPYLAND (Joe Hurtig, mgr.): New York city 10-15, Brooklyn, N. Y., 17-29.
GIRLS OF THE MOULIN ROUGE (E. Dick Rider, mgr.): Chicago, Ill., 9-15.
GOLDEN CROOK (Jerome and Jacobs, mgrs.): Philadelphia, Pa., 10-15.
JERSEY LILIES (Wm. S. Clark, mgr.): Chicago, Ill., 9-15, Pittsburgh, Pa., 17-22.
MARDI GRAS BEAUTIES (Jack Sydell, mgr.): Philadelphia, Pa., 10-15.
MERRY MAIDENS (C. W. Daniels, mgr.): Philadelphia, Pa., 10-15.
NIGHT OWLS (Chas. Robinson, mgr.): Cleveland, O., 10-15, Buffalo, N. Y., 17-22.
OCTOROONS (E. D. Miner, mgr.): New York city 3-15, Washington, D. C., 17-22.
REILLY AND WOODS' BIG SHOW (Louis Sawyer, mgr.): Chicago, Ill., 9-15.
RENTZ-SANTLEY (Abe Leavitt, mgr.): St. Louis, Mo., 9-15, Chicago, Ill., 16-22.
RIALTO ROUNDERS (Dave Kraus, mgr.): Milwaukee, Wis., 9-15, Cleveland, O., 16-22.
ROLLICKERS (E. E. Paton, mgr.): Chicago, Ill., 9-15.
ROSE SYDELL (W. S. Campbell, mgr.): Newark, N. J., 10-15.
STEELE-MACKAYE: El Paso, Tex., April 19—indefinite.

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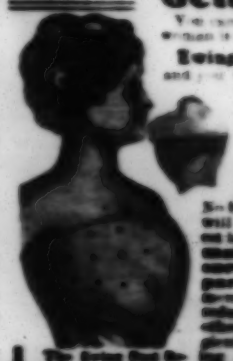

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RUNAWAY GIRLS (Peter S. Clark, mgr.): Montreal, P. Q., 10-15.
SCHRODER'S BIG SHOW (Sam Scribner, mgr.): Brooklyn, N. Y., 3-15.
STAR SHOW GIRLS (John T. Baker, mgr.): Philadelphia, Pa., 10-15, Brooklyn, N. Y., 17-22.
TIGER LILIES (Wm. H. Drew, mgr.): Cleveland, O., 10-15.
TROCADEROS (C. M. Waldron, mgr.): Buffalo, N. Y., 10-15.
UNCLE SAM'S BELLES (Robert Mills, mgr.): New York city 10-15.
VANITY FAIR (Harry Hill, mgr.): Boston, Mass., 10-15.
WASHINGTON SOCIETY GIRLS (Lew Watson, mgr.): Brooklyn, N. Y., 10-15.
WATSON'S (W. R. Watson, mgr.): Boston, Mass., 10-15, Philadelphia, Pa., 17-June 26.
YANKEE DOODLE GIRLS (T. W. Dinkins, mgr.): Boston, Mass., 10-15.

BANDS.

CREATORE (Ed. S. Gennan, mgr.): St. Louis, Mo., 9-15, Chicago, Ill., 16—indefinite.
ELLERY: Milwaukee, Wis., 2-22.
NATELLO, Sr. Louis, Mo., May 1-Sept. 4.
PHILIPPINE CONSTABULARY: Atlantic City, N. J., May 2—indefinite.
RUSSIAN SYMPHONY: Seattle, Wash., 9-15.

CIRCUSES.

BARNUM AND BAILEY'S: Danville, Ill., 11, Terre Haute, Ind., 12, Princeton 13, Owensboro, Ky., 14, Louisville 15, Cincinnati, O., 17, 18, Dayton 19, Columbus 20.
BUFFALO BILL AND PAWNEE BILL: New York city April 27-May 15, Brooklyn, N. Y., 17-22.
CIRCLE D RANCH, WILD WEST (W. A. Dickey, mgr.): Chicago, Ill., 12-24.
101 RANCH, WILD WEST (Miller Bros., mgrs.): Cincinnati, O., 10, 11, Dayton 12, Columbus 13, Newark 14, Wheeling, W. Va., 15, Pittsburgh, Pa., 17, 18, McKeesport 19, Monessen 20, McKees Rocks 21, Youngstown, O., 22.
HAGENBECK AND WALLACE: Athens, O., 11.
NORRIS AND ROWE'S: Lewiston, Ida., 11, Rosalia, Wash., 12, Coeur d'Alene, Ida., 13, Spokane, Wash., 14, 15.
RINGLING BROTHERS: Washington, D. C., 10, 11, Baltimore, Md., 12, 13, Jersey City, N. J., 20, Newark 21.
ROBINSON'S, JOHN: Uhrichsville, O., 12.
SELLS-FLOTO: Reno, Nev., 11, Colfax, Cal., 12, Oroville 13, Chico 14, Redding 15.
WALLACE BROTHERS: Canton, O., 14.
WASHBURN'S, LYON (J. W. Brownlee, mgr.): Stamford, Conn., 11, 12.

MISCELLANEOUS.

FLINT, MR. AND MRS. HERBERT L. (L. Flint, mgr.): Elkhart, Ind., 10-15, Mishawaka, Mich., 17-22.
HOWE, LYMAN H.: St. Louis, Mo., 10-15.
NORWOOD (Frank Hurst, mgr.): Sioux Falls, So. Dak., 10-15, Aberdeen 17-22.
RAYMOND, GREAT (Maurice F. Raymond, mgr.): Buenos Aires, Argentine Republic, S. A., 10-15, Cape Town, South Africa, June 2—indefinite.
THURSTON, HOWARD (Dudley McAdow, mgr.): New York city 10-15.

Received too late for classification.

AVENUE GIRLS (Izzy Brode, mgr.): Detroit, Mich., 10-15.
BABES IN TOYLAND: Pittsburgh, Pa., 17-22.
BARRYMORE, ETHEL (Charles Frohman, mgr.):

THE STAGE IN MEXICO.

A Native Spanish and an Opera Company Among Them.

Aguas Perd.

Parral, Chih., Mexico, April 2.—Professor [illegible], a Mexican theatrical and [illegible] of Paris, accompanied by his wife and [illegible], arrived in this city March 31 in a special car, and five will all through the week.

The engagement opened with a very good audience of [illegible] Mexican people, the Americans [illegible] attended for a rather limited [illegible] of Americans, whose coming is [illegible] of the Mexican people, there made an large [illegible] entertainment of the kind that [illegible] Mexico. [illegible] and [illegible] [illegible] [illegible]

GEORGIA.

ATLANTA.—LYRIC (Geary L. Dolton, mgr.): [illegible] ATLANTA.—GRAND (Harry Bennett, mgr.): [illegible] ATLANTA.—GRAND (J. A. Fuller, mgr.): Lots [illegible]

IDAHO.

BOISE CITY.—PANTEY (Jesse A. Pantey, mgr.): [illegible] BOISE CITY.—PANTEY (Jesse A. Pantey, mgr.): Week 3-8: Pantey Stock co. in repertoire to [illegible]

ILLINOIS.

PEORIA.—GRAND (Shubert-Ilia, Harrington and Co., mgrs.): A Broken Idol April 25; large audience; excellent co. Jack of All Trades 26; The Man in the Street 27; The Red Mill 28.—MAJESTIC (National Amusement Co., mgrs.: Henry Sandmeyer, Jr., res. mgr.): Baker Boys 25-1; good business; pleased. Gaudsmith (reopen) 2-5 opening season. Keith's opening [illegible]

BLOOMINGTON.—HARRIS-GRAND (E. H. Harris, mgr.): Polly of the Circus April 21 closed the season to S. R. O. house. On 1 Mr. Harris opened a Summer of moving pictures and illustrated songs; a regular 5-cent picture show. Business thus far has been very satisfactory, and prospects for a profitable Summer season are very bright.

LOGANSPORT.—THEATER NELSON (Fred Smith, mgr.): Pictures and songs 1-7.—BROADWAY (E. D. Hile, mgr.): Grace Wilson, Virginia Lawrence and Co., Lucy Kaufher, Frank Tinney, and others 2-4.—ITEM: The Lyric changed hands. J. E. Creole Crockett, the new owner, is now in charge.

PRINCETON.—KIDD (George P. Kidd, mgr.): Wayne Musical Comedy co. 3, 4 in The Girl, the Governor, and the Wise Guy, and The Circus Girl pleased good houses. The Manhattan Theatre co. 5-8 in A Kentucky Gentleman. All next week moving pictures.

RICHMOND.—GENNETT (Harry G. Gennett, mgr.): Mrs. Bo Peep, co., 26-1: The Rosary Club [illegible]

SHELBYVILLE.—CITY OPERA HOUSE (Colonel Henry Foltz, mgr. and lessee): Polly of the Circus April 22; good house; pleased. One night co. coming 27 28 pleased good houses. Wayne Comedy co. 3-8 pleased good houses. Week to—ITEM: Colonel Foltz will institute vaudeville and moving pictures commencing 17, in the City Opera House for the summer months. The stage is to be enlarged and such needed improvements made to accommodate larger co.

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MICHIGAN CITY.—GRAND (Central States Theatre Co., owners; Otto Bunker, mgr.): Mr. and Mrs. Herbert L. Flint opened week stand 3, and are playing to crowded houses. Polly of the Circus 13.

ANGOLA.—CROXTON OPERA HOUSE (R. E. Willis, mgr.): Angola Dramatic co. April 29; good, to fair business.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (R. O. Hilsworth, mgr.): The College Widow (local) April 27 to big business; capably presented by cast from local college. Lena Rivers 14.—ITEMS: Professor Ralph Fitts and his trained dogs left 29 for Johnstown, Pa., to join the Fry railroad shows for the season.—Charles Hupp has returned to his home in Cedar Rapids, after a long tour with Carter, the magician, to the Antipodes. A pranic was caused in a moving picture show at Centerville 21 during the second show of the evening. An audience of about 100 luckily escaped from the burning building without serious injury. FRANK E. FOSTER.

OTTUMWA.—GRAND (G. F. Jersey, mgr.): Pictures 2 to good business. Marrying Mary 3; good co. and business. Fiks' Minstrels (local, direction the R. A. Grubbs Minstrel Syndicate) 11, 12; advance sale large.—GARRICK (George Wahlwend, mgr.): Week April 26 closed the house until Sept. 6; business was excellent. Mary Ann Brown, Lenora Lester, Ross and Adams, Mlett's Educated Dog Circus, Johnnie Leach, Jim Fulton, Burt West, the Three Dancing Mitchells.—ITEMS: Manager George Wahlwend is recovering from a serious illness and has departed for several weeks' sojourn in Huntington, Ind.—The management of the Garrick reports first season's business much better than anticipated.

DUBUQUE.—GRAND (William L. Bradley, mgr.): The Red Mill April 27; good, to fair house. Florence Gear in Marrying Mary 30; excellent, to light attendance. The Family 1 to small house. Ma's New Husband 3. Maria Dore 24.—BIJOU (Jake Rosenthal, mgr.): George Hillman and his Nine Redpath Napanees, Julien and Dyer, Wolfred and Bergard, La Crandal, Kinodrome, and Our New Minister 3-8 to good business.

BURLINGTON.—GRAND (Chamberlain-Harrington Co., mgrs.): Vendes' Artillery Band and Orchestra of Sweden 8. Paul Gilmore in Boys of Company B 10. The Runaways 14.—ITEMS: The Runaways is the last play booked and practically closes the season.—Manager J. M. Root, of the Garrick Theatre, has closed his vaudeville season and installed moving pictures for the Summer months.

WATERLOO.—SYNDICATE (A. J. Busby, mgr.): Patty Felix 4 pleased good house.—WATERLOO (A. J. Busby, mgr.): The Red Mill April 29 pleased capacity.—ITEM: The Electric has closed for the Summer.

FORT MADISON.—EBINGER GRAND (E. Ebinger, mgr.): A Stubborn Cinderella April 23; good co. to R. R. O. The Cowboy and the Thief 25; fair, to poor house. Josh Perkins canceled.

MASON CITY.—WILSON (Tom Arthur, lessee and mgr.): Vaudeville April 26-29 to good business. The Red Mill 30 pleased S. R. O. Dorothy Wood Stock co. 10-15.

COUNCIL BLUFFS.—STAR (Ford and Ervin, props.): Charles B Hanford and Marie Drofnah in The Winter's Tale 2 to small audience.

CLINTON.—THEATRE (C. R. Dixon, mgr.): Marrying Mary 1; closed the regular season.

KANSAS.

INDEPENDENCE.—AUDITORIUM (George T. Wakefield, mgr.): The Boston Ideal co. completed a two weeks' engagement 1 to first-class business and well pleased audiences. Operas presented second week: Fra Diavolo, Mascotte, Mikado, and Martha. Jackson College girls pleased a large house 2. Same performance 3 and Telephone Girl 4 by same co. will follow.—ITEM: Manager Wakefield announces that he is now connected with C. L. McAdams, manager Cycle Park, Dallas, Tex. Circuit embraces Dallas, Tex.; Oklahoma City, Bartlesville, Tulsa, and Sapulpa, Okla.; Little Rock, Ark., and Independence, Kan. Out of fifteen attractions now booked only four are dramatic, the remainder being musical comedies. He will play nothing but the best. This house, formerly a skating rink, has been wonderfully improved on the interior, repainted, renovated, new opera chairs added and many improvements introduced, both for the public and the actor. Popular prices only will prevail.

COLUMBUS.—McGHIE'S (W. E. McGhie, mgr.): Under the Oak and Shield 4, benefit local A. O. U. W.—ITEM: S. W. Brundage Amusement Co.'s Carnival and Street Fair 10-15.

HUTCHINSON.—HOME (W. A. Lee, mgr.): Readick Stock co. week of April 26-1; good co. and business.

KENTUCKY.

LEXINGTON.—HIPPODROME (L. H. Ramsey, mgr.): 3-8: Excellent business pleased with Wheeling Wheelock, the Yalto Duo, Bijou Comedy Trio, Gus Bartram, Potts Brothers.—MAJESTIC (John Elliott, mgr.): 3-8: Fair, to good business, with the Dawsons, Clark's dogs and ponies, Jim Conners, Miss McEvoy, the O'Rourke Burnette Trio, the Majestiscope.

MAINE.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): Kirk Brown co. closed 1 the most successful season they ever had here, and presented to packed houses Captain Barrington, The Charity Ball, The Sign of the Cross, The Merchant of Venice, Pudd'nhead Wilson, The Millionaire Detective, Camille, Sapho, The Wife, and Othello. Graustark opened 3 for three nights with a good co. to fair house. Strongheart 10. Black Beauty 14, 15.—GAIETY (J. P. Forrest, mgr.): Reilly Children, Coleman and Norton, Dunbar, Billy Cross, Bowers and Bowers closed 28. The Castellucci Trio, Marion and Weisner, Joe Ellis closed 1. For 3-5 Foster and Hughes, May Rosella, Irish-American Trio, Watson and Belmont, Ned Seymore. For 6-8 Hanson and Moffit, Clyo and Rochelle, Frank Walsh, the Great Bingham. Business fairly good.—ACKENS' (Ackens and Blood, mgrs.): Week 19 Woodford's Monkey, Pony and Dog Circus, Four Sullivan Brothers, Miles and Raymond, Margaret Rosa, Adolphus Adams.

BELFAST.—OPERA HOUSE (W. J. Clifford, mgr.): The University of Maine Dramatic Club in Much Ado About Nothing 6. This house has lately been much improved about the entrance by new electric lights, etc.

BRUNSWICK.—TOWN HALL (H. J. Given, agt.): Le Drajean de Carillon April 28; excellent, to good house. Redpath Concert co. 29; excellent co. to large audience.

MASSACHUSETTS.

FALL RIVER.—CROWLEY (John Cole, local mgr.): [illegible] FALL RIVER.—GRAND (Shubert-Ilia, Harrington and Co., mgrs.): Broken Idol April 26; fair house; pleased. Girl of Yesterday 27; The Red Mill 28.—BIJOU (Harry Sandmeyer, Jr., res. mgr.): Baker Boys 25-1; good business; pleased. Gaudsmith (reopen) 2-5 opening season. Keith's opening [illegible]

HAVERHILL.—COLONIAL (Fred Cottman, mgr.): [illegible] HAVERHILL.—COLONIAL (Fred Cottman, mgr.): 3-8 Dorothy and Gus Green, Ruth Bernoda, Lambell and Vivian, the Three Dancing Brothers, Frank Gaby, and pictures played crowded business.

BROCKTON.—HATHAWAY'S (Shubert and Cahill, mgrs.): Broken Idol and on to The Prince of Graustark finished the last half 26; the Great Divide and on, Lionel Smith, the Bandits, A. W. Byron, the Boys, Howard and Fitzsimmons, and the moving pictures played large business.—SHERRY'S (W. A. Sherry, mgr.): A good bill 3-8, with Sherry Mac and Bill in the Mix, Jenny Dow Trio, Avalon, Frank Mac, and the Bijou Comedy Four. Business fair.—ITEM: Fraser Wood, of the pictures in full force.—GEM (Fred Perry, mgr.): The bill 3-8 included Marion Lindsay Trio, Walter Lenzi, Henry Myers, Collins and Hawley, Edson and Wilson, and the motion pictures to capacity business.

LAWRENCE.—OPERA HOUSE (Golden Cole, lessee and mgr.): John T. Galvin, res. mgr.): Fred Cameron in Front April 26; full house. West and Vokes in The Promoters 27; good business. This closes the regular season. A season of vaudeville and moving pictures commenced 3 and will be continued as long as profitable.—COLONIAL (J. Fred Lowe, mgr.): Holden-Fitzpatrick co. in The Years of the Title packed a good bill 3-8, to good houses. Closing were Anderson and Gibson, James Kennedy and co., Lorden and Leonard, Harry Johnson, Vernona and Hamilton, and Empire Comedy Four.

GLOUCESTER.—UNION HALL (Gaffney and Tolman, mgrs.): An Aquarium did April 26 pleased a fair house. Delmar Brothers, the Rockfords, Humphry Brothers, Russell and Davis, Dorothy and Herman, Emerson and Harris, and pictures 29-3 pleased fair business.—OLYMPIA (A. J. Lowy, mgr.): Lewis Cornellier and co., Will Wood, Mack, Scott and co., Margaret Keney and co., Jack Inglis, Van Cleve, Budd and Lloyd, Frank and Stella Harrison, Colorado Trio, an excellent bill, with moving pictures, pleased good houses 29-3.

NORTHAMPTON.—ACADEMY (R. L. Potter, mgr.): Fred Niblo's talk on Egypt 1 pleased small house. Wesleyan Dramatic Club in The Good Natured Man 4; good, to small attendance. Fred Niblo 5 and 12.—ITEM: Cook's vaudeville theatre, under the same management as the Alvin moving picture theatre, opened 4.

MICHIGAN.

JACKSON.—ATHENEUM (H. J. Porter, mgr.): A Broken Idol April 20; S. R. O.; excellent co. Remainder of week Franklin Stock co. Plays: Trapped Around the World, The Unwritten Law, Why Women Sin, For His Sister's Honor, Queen of the White Slaves, The Man on the Box, pleased good houses.—BIJOU (W. S. Butterfield, mgr.): Week 26: Imperial Comedy Trio, A Rags Brush Widow, Florence Williams, Otto Feitchel Quintette, and Burns-Johnson pictures, to excellent houses. Week of 2: Charles A. Mason and co., properties The Onion Trust, Mabelle E. Bringer, Eckhoff and Gordon, and pictures.

ADRIAN.—CROSWELL OPERA HOUSE (C. D. Hardy, mgr.): The Latimore-Leigh Stock co. opened a week's engagement 3 with An American Gentleman and pleased crowded house. Polly of the Circus 11.—BIJOU (Allen White, mgr.): 30-1 Zet Rama, assisted by Miss Mowra, Jack Botsford, and Eva Rockwood.—ITEM: Janet Spencer gave a very fine concert at Dow's Hall, Adrian College, 27, to a very large and appreciative audience, assisted by Frederick Alexander, organist, from Detroit.

ESCANABA.—PETERSON'S OPERA HOUSE (P. M. Peterson, mgr.): Belle of Japan 3; fair, to poor house. Montana 12.—BIJOU (Constance Campbell, mgr.): Week 3: The Rainbow Sisters, Davis Brothers, Jack Roach, and pictures pleased packed houses.—GRAND (James R. Toian, mgr.): The Musical Toians, pictures and songs pleased good business.—ATKINSON'S BIJOU (A. E. Atkinson, mgr.): R. J. Lindsey, black face comedian, pictures and songs pleased good business.

KALAMAZOO.—ACADEMY (H. A. Bush, prop. and mgr.): Nancy Boyer Stock co. in A Country Waif's Romance 7; also in Queen of the Arena 10. Marie Dore in The Morals of Marcus 13.—MAJESTIC (H. W. Crull, mgr.): Week 3: Galletti's monkeys, Frank Rogers, ventriloquist, Johnny McVeigh and College Girls, Jack Connelly and Margaret Webb in musical novelty, Majestic pictures.

TRAVERSE CITY.—STEINBERG'S GRAND: Reuben and His Sweetheart April 29; good, to good house. Pastor and Merle, Fred Jarvis, Hannaher Brothers and co., moving pictures and songs 6.—DREAMLAND (G. Late Silvers, prop.): Otto and Cortel, Tom Shea, pleased packed houses. Mr. Silvers has enlarged his vaudeville space.

ANN ARBOR.—WHITNEY (A. C. Abbot, mgr.): The Broken Idol 1; two good performances, to S. R. O. Johnson-Burns pictures 3, 4 pleased big business. Ben Hur 13-15. The Red Mill 22.—MAJESTIC (Arthur Lane, mgr.): Joseph J. and Myra Dowling, Pollard, the Imperial Trio, Florence Wilson, and moving pictures are pleasing S. R. O.

SAGINAW.—AUDITORIUM: May Festival 10, 11.—ACADEMY (Charles W. Porter, mgr.): Al G. Field's Minstrels 5; drew well.—BIJOU (W. A. Rusco, mgr.): Gilroy, Haynes and Montgomery, Makmuir, the Zolas, David Livingston and co., Martin and Primrose, to good business.

COLDWATER.—TIBBIT'S OPERA HOUSE (John T. Jackson, mgr.): The Typewriter Girl did not get a large audience 1, owing to the worst snow blizzard of the season. Allor, Barrington, Swan co., with six acts, 10.—ITEM: Manager Jackson was made a member of the local lodge of Elks on 20.

CALUMET.—THEATRE (John D. Cuddihy, mgr.): Al. H. Wilson in When Old New York Was Dutch April 26 to S. R. O.; pleased. William Macauley in When We Were Friends 1; fair house; pleased. Franklin Stock co. week 3 (except 4). Florence Roberts in The House of Bondage 4.

IRON MOUNTAIN.—RUNDLE'S OPERA HOUSE (A. J. Rundle, mgr.): Why Girls Leave Home April 29; fair, to poor business on account of snowstorm. Belle of Japan 13. Monte Cristo 17. My Boy Jack 28.

BENTON HARBOR.—BELL (Harry G. Sommers, mgr.): J. A. Simon, bus.-mgr.): Morrow-Burns boxing exhibition 4; good house; pleased. Polly of the Circus 14.

SAULT STE. MARIE.—SOO OPERA HOUSE (H. P. Jordan, mgr.): Ma's New Husband April 29; good co. and business. Montana 7.

PORT HURON.—MAJESTIC (L. J. Slevin, res. mgr.): Burns-Johnson pictures April 30; fair business. Red Mill 21.

MINNESOTA.

BRAINERD.—PARK OPERA HOUSE (C. P. Walker, mgr.; F. G. Hall, res. mgr.): Girls 5.—UNIQUE (W. H. Koop, prop.): Moving pictures.—BIJOU (Al. Cowles, prop.): The Gladstone Children, juvenile singers and dancers, 3-5.

DULUTH.—LYCEUM (C. A. Marshall, mgr.): Florence Roberts in The House of Bondage April 20, 7; good houses; pleased. The Merry Widow 3-6 to full houses; delighted.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, mgr.): A Pair of Country Kids 2; small house; poor. Just a Woman's Way 4; fair house; pleased.

FARIBAULT.—OPERA HOUSE (Kaiser and Dibble, lessees and mgrs.): Moving pictures all open dates to good business. The Lyric Stock co. 10-15. Patty Felix 18.

WINONA.—OPERA HOUSE: Florence Gear in Marrying Mary April 28 pleased a large house. Motion pictures 2-16. A Stubborn Cinderella 18.

MISSOURI.

ST. JOSEPH.—TOOTLE (C. U. Philley, mgr.): The Lion and the Mouse April 27 pleased good business.—LYCEUM (C. U. Philley, mgr.): The Yankee Doodle Boy 25, 26 to good business. The Big Review 29-1, the last burlesque of the season, pleased good houses.—LYRIC (C. U. Philley and R. Van Houten, mgrs.): The North Brothers Stock co. 25-1 in The Heart of New York and in Love with His Husband pleased good houses. Next week is the closing one of the season and the co. will present a number of new plays.—AUDITORIUM: Merchants' and Manufacturers' Boost, for benefit of Printers' Convention Fund, 7 after two weeks of good attendance.—CRYSTAL (Fred Cottman, mgr.): 3-8 Dorothy and Gus Green, Ruth Bernoda, Lambell and Vivian, the Three Dancing Brothers, Frank Gaby, and pictures played crowded business.

HANNIBAL.—PARK (J. B. Price, mgr.): The Telephone Girl, to capacity business April 26-1; good co. and business. Polly of the Circus 27. The Girl of the Barracks 28. Hupp's Cadets 29. Hupp to Rickers. A Wife's Secret 30. The Prosperous Lady. The Cowboy and the Thief 1. The Red Mill 2.

LEXINGTON.—GRAND (Ed. Hartley, mgr.): The Rose April 26-1; good co. to fair business. Fiddler's Green 27; The Girl of the Barracks 28. Hupp's Cadets 29. Hupp to Rickers. A Wife's Secret 30. The Prosperous Lady. The Cowboy and the Thief 1. The Red Mill 2.

SEDALIA.—THEATRE (Gaston F. Hall, mgr.): Three Weeks 4. The Blue Mouse 5; advance sale large.

JEFFERSON CITY.—THEATER (Richard Aud, mgr.): The Lion and the Mouse 3 delighted large house. Rogers closed.

MONTANA.

BUTTE.—BROADWAY (James E. Butler, mgr.): Shubert Vaudeville Stock co. in repertoire 3-8; excellent co. and business. Week 10-15 Complete D'Arville Company.—EMPRESS (C. E. Nelson, mgr.): Week 3-8 A Night at a Circus Clarkdale Sisters, Pelham and Pelham, A Spotless Reputation, Novelty Quartet Four, Dr. Hollis and Valeria, Frank Williams, Wm. Lathen. Week 9-15 Complete D'Arville Company.—PANTEZ (E. N. Crawford, mgr.): Week 4-10 Mahoney and Hudson, Russian choir, and dancing Gus sensation; Gleason and Russell, Dunlap and Fox, Le Hahn, Lilian Rae, Gus.—EMPIRE (L. M. Quinn, mgr.): The bill of the week and was Maybrey's dogs. Week 2 Rawlins, Rose and Ames, Ed Glover, Hodges and Launchy, Kelly and Miller, Lillian Rae, Week 9-15 Hip-Lorito sisters, 2 J. Dolan, La Hackney Trio, the Aerial Devices, Ed Glover, Lillian Rae.

BUTTE-A.—HARRIS (C. A. Harris, mgr.): Girls Trio of Choice, assisted by local talent, in concert April 26; delighted a fair sized audience. Local High School in annual play. An Unequal Match, 4.

NEBRASKA.

LINCOLN.—OLIVER (F. C. Zehrung, mgr.): Charles B. Hanford in Shakespeare April 27, 28; good to fair houses. H. Woodward 29, 1; fair, to good houses. The Red Mill 4. May Festival 17, 18. Lew Dockstader 22.—LYRIC (Frank H. Bradstreet, mgr.): All of a Sudden Peggy 25-1; good, to capacity houses.—ORPHEUM (O. H. Allen, mgr.): Miss Peyton, Professor Wells, Reed's trained dogs, and pictures 25-1; a strong bill to good houses.—ITEMS: The Miss Shaver has been booked by the Oliver management for the new vaudeville circuit managed by Manager Allen. It is apparently having a good time.—Miss Peyton, who has been appearing at Dreamland, has developed considerable popularity as a soubrette. She is destined for higher circles ultimately.

FORREST W. TERBETTE.

BROKEN BOW.—OPERA HOUSE (S. P. Grant, mgr.): Jack Miller, of Chicago, and George DuCray, of Lincoln, in wrestling match April 28; won by DuCray in sixty minutes; attendance good. Mahara's Minstrels 30; ordinary, to fair business.

NORFOLK.—AUDITORIUM (M. W. Jencks, mgr.): Bella Rose Stock co. 12-18. Burwood Stock co. 19.

NEW HAMPSHIRE.

DOVER.—CITY OPERA HOUSE (Charles M. Cogan, mgr.; Charles E. King, bus.-mgr.): K. of C. Minstrels April 23 (local) more than pleased good business. Ward and Vokes's moving pictures 1; good business. Ward and Vokes in The Promoters 3 (fifty per cent.) delighted S. R. O. Sherman's moving pictures 4. Mozart (local) 12, 13.—ITEMS: The members of Ward and Vokes' co. were entertained by the Elks at their club rooms after the performance and Hap Ward presided as toastmaster.—Jack Manly, of the Ward and Vokes co., is a Dover boy and was given a hearty welcome.

PORTSMOUTH.—THEATRE (F. W. Hartford, mgr.): Vaudeville and pictures are drawing fairly well. Pictures are changed three times weekly. In the vaudeville bill 3-8 were Juniper and Hayes, colored comedians; Mike Scott, champion Irish clogger and reel dancer; "Art" Spaulding, vocalist.

MANCHESTER.—PARK (P. F. Shea, Stair and Havlin, Inc., lessees; W. S. Darnell, res. mgr.): Mrs. Wiggs April 26-28 pleased good houses. A Knight for a Day 29 pleased a good house. The Girl Outcast 29-1 to fair business. Ward and Vokes 4; full house.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, mgr.): Strongheart 3 pleased fair audience.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (Montgomery Means, mgr.): Opened 3 with motion pictures and vaudeville for the Summer. Every seat was occupied before eight o'clock, and the sale of S. R. O. stopped in the next few minutes. The performance opened with Carlos' Animal Circus, followed by the Heidelberg Comedy Four, Leonard and Drake, Corcoran and Dixon, the Lasilles, and three reels of motion pictures. Business continued good all the week.—STATE STREET (Herman Wahn, mgr.): The opening of the Taylor house does not seem to affect the business of this place in the least. The two performances 3 were witnessed by capacity houses, which condition has continued. Gertie La Clair and her picks, Fisher and Fisher, the Musical Buckleys, and Al. J. King for the first three days, and the Alhambra Comedy Four, Garnella and Eisle, the Wasp Brothers, Matt Hill's Dog Circus, and Al. J. King for the last three days of the week. ALBERT C. D. WILSON.

HOBOKEN.—LYRIC (Grant S. Riggs, mgr.): Is being patronized by bigger crowds than ever, with its unexcelled vaudeville and moving pictures. The bill comprised Maud Odell, Stevens and O'Brien, Minna K. Hurst, the Three Yosscarys, Maud Morris, Hill and Silvianny, Columbia Comedy Four, Barnodd's Animal Actors, the Three Diamonds, Fred Harmon and co., the Vassar Girls, and Harvey and Lee.—GAYETY (Mr. Fox, mgr.): Opened week 3-8 with the Gallard Sisters, the Two Dixie, Ethel Jackson, and the Ashers, who pleased good business.—EMPIRE (A. M. Bruggemann, owner and mgr.: J. F. Krohn, treas.): Summer vaudeville and moving pictures opened 3-8 to packed houses. The bill included J. C. Mack and co., Mary Davis, the McDain Sisters, and Herman and Rice, the bill concluding with illustrated songs.

THOMAS J. McALEER.

BURLINGTON.—AUDITORIUM (James W. Lansing, owner; Charles M. Lansing, mgr.): Week of April 26 three reels of interesting subjects, with pictures changed nightly, and illustrated songs by Charles H. Hargreaves, pleased fair business. Week-end specials were Hughes and Cole, George G. Clark, Moran and Reese, and pictures to big houses. Riverside Maennerchor Lieder Verein of Philadelphia 3 pleased good audience, local interest being centered in George Hensaney, of this city, whose bass solo was a hit. Pictures and songs 5-8. Minstrels (local) 20.—MAJESTIC (Carl Schwartz, prop. and mgr.): Baby Nellie, Brendell, German comedian; Martenelle Sisters, Joe Bowen, the Meleys, scoring heavily, week 26. George Tichenor, accompanist, and pictures.—ITEMS: A large party of ex-students from the School of Design for Women, Philadelphia, visited the Majestic 23. Owing to the inability of Manager Schwartz to secure electric power no performance could be given.—Leopold Lane, of the Viola Allen co., and here recently with the Jefferson co., gave a reading from The Merchant of Venice at the Presbyterian Church 7.—Clarence Bennett stopped off 29, en route East.

ATLANTIC CITY.—NIXON'S APOLLO (Fred F. Moore, mgr.): Mrs. Leslie Carter April 29-1 in Kassa and Zasa; excellent performances to good business. Graustark 4-6; fair, to good business. Robert Edeson in The Call of the North 7, 8.—SAVOY (Harry Brown, mgr.): Mary Hampton and co., Lloyd and Whitehouse, Austin Brothers, Major James D. Doyle, the Demuths, Three Thayers, Gertie Le Claire.—CRITERION: The Greater American Minstrel co., Hines and Remington, Bert Marshall, O'Brien Troupe of acrobats, Wiley Rhodes.—YOUNG'S PIER THEATRE (W. E. Shakelford, mgr.): Ben Harris' Vaudeville co.: Hilda Spong and Arthur Forest, Waterbury Brothers and Tenney, Martini and Maximilian, Milt Wood, Edwards and Ward, Mlle. Valeska, Robins, and the kinetograph.—ITEM: Mabel Taliaferro is a visitor here.

PERTH AMBOY.—BIJOU (Bijou Circuit Co., mgrs.: J. F. Ernst, res. mgr.): Junie McCree's Comedy Players, William Roberts, Burt Jordan, Stwinert-Thomas Trio, Golden and Hughes, and Bijougraph 3 pleased good business. Washburn's dogs and monkeys, Mr. and Mrs. Ralph Lewis in Late Mr. Wild Oats, the Horans, Young and LaDell, Golden and Hughes, and Bijougraph 6 to capacity.—MAJESTIC (M. Sheanon, mgr.): Lucier Family, Charles Hughes and Girl, Fraiser and Hunt, Koppe, the Bartines,

and Sitto 3-5 to good business. Minnie Palmer and co., Cornley and Audobate, Tweedy and Roberts, Evelyn Nesbitt, the Famous Locier Family, and the Overing Trio 6-8 to fine business.

BAYONNE.—BIJOU (Feiber and Shea, mgrs.; Burke D. Howard, res. mgr.): A fine bill headed by Mott Sharp co. week 3-8. Others were Fred W. Morton, Marshal Montgomery, Conway and Barnes, Oakley and McBride, Will Farley in the latest illustrated songs, and four reels of pictures to big business.—ITEMS: Manager Schiller will put on the Johnson-Burns fight pictures at the Opera House 12-15.—The opening of Bayonne Park, William H. O'Neil, manager, was postponed from 1 to 3, owing to the unsettled condition of the weather.

PATERSON.—EMPIRE (A. M. Bruggemann, mgr.): Drew well 3-5 with Billy Burke's Big Show, the following people comprising the co.: The Keatons, Clarence Milbur and co., Uncle Tom's Cabin, Carney and Wagner, Joe Jackson, Rogers and Dooley, and Maurice Wood; performance pleased. The house will remain open all Summer at lower prices.

NEW BRUNSWICK.—BIJOU (J. C. Peebles, mgr.): Asahi Troupe, Mr. and Mrs. Ralph Lewis, William Robertus, Maybelle Melvin, Burt Jordan, and Bijougraph 1-3. Asahi Troupe, Washburn's dogs and monkeys, Young and Ladell, Emmonds, Emerson and Emmonds, and the Hogans 4-6 pleased good business.

RED BANK.—LYCEUM (Fred Frick, mgr.): Robert Edeson in The Call of the North 6. Knight for a Day 20.

NEW YORK.

ALBANY.—HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): The Royal Italian Grand Opera co. April 30-1 proved a rare treat for the local theatregoers and attracted large and enthusiastic audiences. The repertoire, which included Il Trovatore, Faust, and Lucia di Lammermoor, was admirably rendered. Signor Grovina, who formerly resided in this city, appeared to splendid advantage and received a cordial reception. The May Musical Festival 3, 4 proved even a greater success than former years; large and brilliant audiences attended, and all the special features were warmly applauded. Merely Mary Ann 5. Fritzi Scheff in The Prima Donna 8. Mortimer Snow and his associate players inaugurate their fourth season of Summer stock, offerings 10, appearing in The Girl of the Golden West.—PROCTOR'S (Howard Graham, res. mgr.): Edward Davis and co. headed a well selected bill week 3-8, which drew full houses. Other entertaining acts were Frank Morrell, Lillian Tyce, Fitzgibbons-McCoy Trio, the Zanettos, Frosini, and Tom Bateman.—EMPIRE (James H. Rhodes, res. mgr.): Bob Manchester's Cracker Jacks 29-1 filled the house nightly. The prominent figures were Billy Hart, Ruby Leoni, and a strong olio headed by the Princetts. The Gay Masqueraders 3-5 scored a marked success with packed houses. Harry A. Emerson and Sophie Tucker scored strong hits. Weber and Rush's Paris by Night 6-8 marks the closing of the season at this well established burlesque house.—GAIETY (Howard B. Nichols, mgr.): Watson's Burlesquers, headed by the popular Billy Watson and good co. of associates, drew crowded houses 29-1. With this attraction the Gaiety closed one of the most successful seasons in the history of this theatre.—MAJESTIC (Hall Deiches, prop. and mgr.): Moving pictures and vaudeville serve to pack this house. Among the artists appearing week 3-8 were Marion and Rael, Eddie Gardner, Louis Granaat, Helen Murray, Karl and Emma Gath, and Brownie Carroll.—ITEMS: Proctor's Annex and the Star are still doing big business with pictures and songs.—Manager James H. Rhodes of the Empire, will spend his vacation abroad, where he will tour Europe for eight weeks for rest and recreation.—The Gaiety Theatre has been secured by the Myers Athletic Club for the purpose of athletic exhibitions. A splendid card has been arranged for the opening, May 8. G. W. HERRICK.

ELMIRA.—LYCEUM (Reis Circuit Co., lessees and mgrs.; Leo Norton, bus.-mgr.): Gertrude Hoffman in The Mimic World April 29: large and well pleased house. Howe's moving pictures 3: two fair houses. The Witching Hour 5; large house; splendid performance. End of season at this house.—MOZART (G. W. Middleton, mgr.): Ott, Nelson and Stedman in Nearly a Doctor, La Belle Troupe, Ben F. Hilbert, Kessler's Marionettes, Dill and Ward, and Emily Francis and co. in The Wrong Man 2-5; good bill; large houses. Mozart Opera co. 10-15 in Fra Diavolo.—RIALTO (F. W. McConnell, mgr.): Jamison and Leach, Rubin and Mapes, Loretta Fenn, Cora Cherry, Mae Collins, Marie Bell, Max Bruns, and Rialtoscope 3-5; good houses.—HAPPY HOUR (E. J. Toole, mgr.): Mae Evans, Paul Holcombe, Burt Ferguson, Francesco Donegani, and motion pictures 3-5; capacity.—GRAND (E. J. Toole, mgr.): Culner and Berkley, Richard Carleton, and motion pictures 3-5; excellent houses.—RORICK'S (Herbert Sallinger, mgr.): The Elopement of Helen 14, 15. Vaudeville (Benedit T. M. A.) 16. The County Fair 20-22. Manhattan Opera co. 24—indefinite.—FEDERATION: Academy Minstrels 29; capacity.—THESPIS HALL: A Streak of Yellow 7.—ITEMS: The novelty and general excellence of the Spring number of THE MIRROR made a big hit in this city, the news-stands selling out quickly.—Harold Kennedy has joined the Wetting Stock co., Syracuse.—F. R. Hallen has been made general manager of the Airdome Amusement Co., with headquarters at Washington, Pa.

J. MAXWELL BEERS.

SYRACUSE.—WIETING (John L. Kerr, mgr.): Hattie Williams in The Marriage of a Star to fair business April 29. The Mimic World, with Gertrude Hoffman, drew large houses 30, 1. Lyman H. Howe's pictures 3, 5. The Round Up 10-15.—BASTABLE (S. Bastable, mgr.): The Burns-Johnson pictures were witnessed by large audiences 29-1. Ben Hendricks in Ten Nights in a Barroom 2-5 to fair business.—GRAND (The Grand Co., mgrs.): Birdland, Finney Sisters, Maurice Freeman and co., Barry and Wolford, Arlington Four, Harry B. Lester, and Hal Baxter to excellent attendance 3-5.—DAVOY (L. Desmond, mgr.): This new house occupies an entire concrete fireproof building especially designed for a theatre. It has a seating capacity of 1,000, is built on ground floor, with gallery, and is furnished with opera chairs and a full set of scenery. Vaudeville and pictures is the policy adopted, with Edward Vinton and dog, Claude Van and co., the Bilsons, the Winnings, and Ethel Desmond as attractions for opening week 3-8; business good.—ANTIQUE (W. M. Parker, mgr.): Two La Claire, D'Angelo, Leavitt and Falls, and pictures 3-5 to mediocre attendance.

E. A. BRIDGMAN.

WATERTOWN. — ANTIQUE (Robert Sharkey, mgr.): The Murrays, Zeno and Zon, Robert Sharkey, and three reels of pictures to fine business 3-5.—BIJOU (J. B. Worthen, mgr.): Madge Dartell and four reels pictures 3-5; good business.—LYRIC (J. Grafton Greene, mgr.): Miller and Evens, the Grand Comedy Four, De Angelo, Barnes, and two reels pictures 3-5; business big.—WONDERLAND (C. P. Gilmore, mgr.): Wood Sisters, Swartwood and Schutts, and three reels pictures to good business 3-5.—CITY OPERA HOUSE (W. Scott Mattraw, mgr.): The Thief April 28; excellent, to capacity. The Harcourt Comedy co. 3-8 opened to good business, presenting A Fight for a Million and Dens of New York. The Witching Hour 13.—ORPHEUM (Joe A. Wallace, lessee and mgr.): Marks Brothers 28-1 presented, to good business, A Bird in a Gilded Cage, For His Sake, Camille, The Duke's Daughter, A Farmer's Daughter, and Reaping the Harvest. Vaudeville and moving pictures 10-15.—ITEM: The Sacred Heart Dramatic Club (local) presented Three Hats in their auditorium 4: William De Marco, Cornelius Bourcy, Joseph Bourcy, and Agnes Saur made hits.

ROME.—LYRIC (Direction of F. R. Loescher, Inc.; Edward J. Gatley, mgr.): The Thief 1; excellent, to good attendance. Merely Mary Ann 3; good co. and house. Evangeline 6, 7 (local). Parsifal 21.—IDLE HOUR (J. Y. Bunn, mgr.): Frank Lewis, slack wire performer, and Frank Gasbarro, singer, April 29-1. The Simpsons and William Sears 2-5. Dolly Rice's song and skirt dance was a special feature 1 and drew well. Moving pictures and songs by Edna Geisler. Business good.—ITEMS: Reston and Shults, owners and managers of the Gem Theatre, Little Falls, have leased the Fritcher Opera House in Fort Plain, which they will run in connection with the Gem, vaudeville and pictures being the attractions at both places.—Emma Gurley, soprano (local), has gone to Glens Falls, where she has a position to sing in a theatre.—Margaret Russell, pianist at the Casino for the past two years, has resigned and returned to her home in Utica.

NEW ROCHELLE.—THEATRE (M. Lowe, prop.; Burt K. Wilbur, mgr.): J. Hern, Nice and Lovey, Edith De Forrest, Carl McCullough, Hoey and Moser 3-5; Annie Morris, Palmer and Lewis, 6-8, pleased good business. Coffin Sextette, Ulas Malakor, Frank Angus and co. in his own play, Tim's Redemption; Les Va La Dons. Featured acts for the week were J. J. Roberts and co., and Duval and co., big hits. Mr. Wilbur has his timely pictures changed daily, also the Humanoscope. Business in general very good.—ITEMS: Louis Dekinde, former stage-manager of the Family Theatre on 125th Street, New York, is now managing the stage for the New Rochelle Theatre. Mr. Dekinde claims to be the first amateur performer that appeared in Harlem. He is very clever in professional life.—Leon Washburn's Circus 5, 6 pleased large crowd.—Frank Robbins' Circus will visit this city 17, 18.

TROY.—RAND'S OPERA HOUSE (Reis Circuit Co., lessees; H. T. Thompson, res. mgr.): Peck's Bad Boy 1 delighted fine house.—PROCTOR'S GRINWOLD (Guy Graves, mgr.): For week of April 26-1 Shewbrook and Berry, Campbell and Yates, Milt Wood, World and Kingston, Jupiter Brothers, Marie Tempest, and Hal Davis and co. satisfied big audiences. This closed the vaudeville season, which has been very successful, and much praise is due Manager Graves for courteous manner and strict attention to business. Summer season of pictures and vaudeville started 2.—LYCEUM (H. B. Nichols, mgr.): Season closed 1 with Colonial Belles. The past season was very successful.

YONKERS.—WARBURTON: George Ober's Players in A Texas Steer drew fair business 3-7. St. Mary's Lyceum benefit performance (Facing the Music) 8; creditable production, to crowded house.—ORPHEUM (Harry Leonhardt, mgr.): 3-5: R. A. Roite, Hamilton and Howlett, Muller and Corelli, Mildred and Rosalene, Duranie and La Due, Victor and Nettie Hyde, and pictures. 6-8: John P. Wade and co., Morrissey and Rich, Frank Bowman, Sadie Jansel, Tura and Payne, Edward Wrothe, and Orpheumscope; business fair.—ITEM: The Orpheum will close with vaudeville 8 and reopen in a short time with moving pictures for the Summer.

KINGSTON.—OPERA HOUSE (C. V. DuBois, mgr.): J. W. Conklin opened the Opera House 3-5 to S. R. O. with vaudeville, including Lackie and Yost, Orville, Dick Leggett, the Shadows, May Delmont. It was the best bill of vaudeville that was ever shown here, and the theatre was packed to the doors and acts appreciated. Mr. Conklin knows how to please the people here.—BIJOU (G. W. Carr, mgr.): Hilda Hawthorne and Demonio and Belle 3-5 pleased S. R. O.—STAR (P. Sampson, mgr.): Tony Coleman 3-5 pleased capacity.—ITEM: Ringling Brothers' Circus due here 25.

GLENS FALLS.—EMPIRE (J. A. Holden, mgr.): Merely Mary Ann 7. A Knight for a Day 8. Fritzi Scheff 10. Johnson-Burns pictures 12.—FAIRYLAND (C. J. Hilderbrandt, mgr.): Week of 3 the Great Militair, drummer boy, and Mitchell and Grant, character change artists, gave satisfaction; business good. Films were Cavalieri Wife, The Rounded Spy, Taking Home Eggs, Gamblers, Immortal Goose.—ITEM: Beecher Mills, contracting agent, left 3 to join Loreuno and Maurer's Pavilion Vaudeville Circus at Reading, Pa.

OSWEGO.—RICHARDSON (W. A. Wesley, mgr.): Johnson-Burns pictures 4; good pictures and business. Fritzi Scheff 14. King of Tramps 17. Parsifal 24.—ORPHEUM (C. P. Gilmore, mgr.): Week of 3: Alberto, balancing and contortion act; also O'Connell and Golden in a comedy act, and moving pictures and songs.—LYCEUM (A. J. Garrett, mgr.): Week of 3: Kaufman and Kenelworth, the singing kids; also pictures and songs.

BINGHAMTON.—STONE OPERA HOUSE (J. P. R. Clark, mgr.): Howe's moving pictures April 29 drew good house. William Faversham in The World and His Wife 30 pleased capacity. Merely Mary Ann 1 pleased. It's Never Too Late to Mend 3; did well.—ARMORY (E. M. Hart, mgr.): Wormwood's animals, Humes and Lewis, R. C. Strickland, the Carberry Brothers, John Marion and Grace Lillian, and Mr. and Mrs. Harry Ellsworth 3-8 to good houses.

SARATOGA SPRINGS.—BROADWAY (A. G. Sherlock, lessee; Fred C. Mallery, mgr.): Burns-Johnson pictures 13. Eagles' Minstrels 17. W. H. Green's pictures and songs on off nights are doing a big business. Samuel Wallace, soloist, is singing the latest musical successes to large and well pleased audiences.

HERKIMER.—GRAND OPERA HOUSE (Ben Schermer, mgr.): Minstrels (local) 12; benefit of Masons.—GRAND THEATRE (W. A. Douque, mgr.): The Bennett Trio, Iola Pomeroy, the McKee-Richmond co., the Dancing Shaws, and moving pictures; big business.

NIAGARA FALLS.—INTERNATIONAL (Harris Lumberg, mgr.): Merely Mary Ann April 26 to light business. Tom Jonson 1 entertained a very light house. Season closed.—ITEMS: A Summer season of vaudeville opened last week to good business.—The Lumberg Theatre is booked to open 10.

LYONS.—MEMORIAL (Burt C. Ohmann, mgr.): De Rue Brothers' Minstrels 4 pleased a fair house. Howe's moving pictures 27. Manager Ohmann has leased Memorial Theatre for another season. During the Summer months moving pictures will be shown.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE: The Virginian 6; good co. and house. Yorke and Adams in Playing the Ponies 8 pleased two large audiences. Ossip Gabrilowitch 5; great treat. The Witching Hour 18.

LOCKPORT.—HODGE OPERA HOUSE (J. Harvey, Dayer, mgr.): Beverly of Graustark 10 closed the house for the season. Mr. Dayer will leave soon for Olcott to take charge of the Rustic Theatre at that place.

GENEVA.—SMITH (F. K. Hardison, lessee and mgr.): Merely Mary Ann April 29 and The Thief 30 pleased fair houses. Dibble's moving pictures 3-8 pleased good houses. Harcourt Comedy co. 10-15. Parsifal 25.

GLOVERSVILLE.—FAMILY (J. B. Morris, mgr.): Josephine Intish, Dick and Alice McAvoy, the Van Brothers, the Labekans, and pictures 3-8 pleased good sized audiences.

NEWBURGH.—ACADEMY (Fred M. Taylor, mgr.): County Sheriff 1: good business. Moving pictures 3-8; crowded houses; pleased. Moving pictures 10-15.

MT. VERNON.—ORPHEUM (Fred Synder, mgr): 3-8 Orpheum Stock co., with William Mack, Daisy Palmer, John Stoddard, De Pree and De Pree. Business in general is good.

BATAVIA.—DELLINGER OPERA HOUSE (William F. Harts, mgr.): The Thief April 28 pleased good business. Holland Club Minstrels (local) 6, 7; house sold out.

WELLSVILLE.—BALDWIN'S (Interstate Amusement Co., lessees and mgrs.): Humanova moving pictures 3-8 to good business.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (Alma Bruhnke, mgr.): The Maid and the Money (local) April 30 scored a well earned success. E. R. Edwards, the young local playwright, certainly deserves great credit, for his second play shows a very marked improvement over his previous production. There is a dash and go to The Maid and the Money that makes it a very pleasing entertainment, not too long or in the least overdone. The women of the cast, including Frances Halloway, Mrs. Belknap, and Maude Newman in the leads, were by far the best, though Floyd Becker, E. R. Edwards, Harry Dahl, and M. A. Baarnstein did very good work. The scenic effects were good, especially the second act, which shows a lawn fete in progress. The lighting effects in this act were splendid and showed careful study on the part of the producers. Lillian Russell 18.—GRAND (Fowler and Smith, mgrs.): Week 26-1 business good. Allini, Scott and Davis, Harry Hahn, Bruce Godshaw and co.; only fair.

MANDAN.—OPERA HOUSE (E. H. Williams, mgr.): The Gingerbread Man 28.—TOPIC (Rudisill and Rumeston, mgrs.): Rusticana Trio April 26-29 pleased fair audiences. Frank Ceaser 30, 1: big success.

JAMESTOWN.—OPERA HOUSE (Morris Beck, mgr.): Lillian Russell in Wildfire 17.

OHIO.

URBANA.—LYRIC (Larry P. Ryan, mgr.): Johnson and Kew and Bob Romala April 29-1. Fogg and Alger and Louella Pullen 3-5, with pictures, drew well and pleased.—ORPHEUM (Murray and Holding, mgrs.): Glenn Partello in pictures and songs drew good houses.—ITEMS: The Lyric has changed its policy by having three continuous performances instead of two, with an hour wait.—Lester Howard, of the Marlowe Stock, of Chicago, is visiting his old home here.—Melvin Dallas, who has been ahead of Lattimer and Lee Stock co., is also a home visitor.—Dr. P. R. Bennett, owner and manager of the late Bennett's Opera House, came from Florida for a few weeks' stay.—Pat Shafter, late with the Lyric, has joined the White Rats.—Rose Fennell, at one time with Labadie's Faust as electrician, was recently killed by the cars near St. Louis.—Frank La Rue, who has been leading man with the stock co. at Wichita, Kan., has joined the Mabel Page co. at Jacksonville, Fla. WILLIAM H. McGOWN.

EAST LIVERPOOL.—CERAMIC (Charles W. Bippus, mgr.): Paid in Full April 29 pleased big business. Edith Taliaferro in Polly of the Circus 25 pleased capacity; this closed the season.—LYRIC (W. B. Dillinger, mgr.): Week 3: John Coleman, kinetograph, Tertaler and Bartelle, the Gessers, the Harveys, Teddy Osborn's pets; pleased capacity.—ARCADIA (L. J. Herron, mgr.): Week 3: Pictures, Kelly and Rio, Harry Cole, Harry Brooks, the Quinns, Harry Hine, Daisy La Dale; pleased bill to good business.—ELECTRIC (George McClintock, mgr.): Week 3: pictures, Katherin McFadden, Cooper and Wilson, Margaret Miller; pleased good business.—DREAMLAND (John C. Walsh, mgr.): Week 3: Frank Coleman, pictures, the Maulans, Phyllis Brown, Arthur Bell, Fleming and May; pleased good business.—ROCK SPRINGS THEATRE: Opens 24 with vaudeville.—ITEM: Charlie Bipous and Mike Shea, of the Ceramic, will be with the Rock Springs co. for the Summer.

FINDLAY.—MAJESTIC (H. Reynolds, mgr.): Majestic Stock co. in Her Sweetest Sin April 10-15.—ORPHEUM (W. M. James, mgr.): Laura Bowe, Will Beeson, Tod H. Miller, Smith and Heath, Maney and Kramer, Billy Sheets, Carmen and Lorton 3-5; good bill and business.—Mystic and Victory, both moving pictures, to excellent business.—ITEMS: Harry Overton, advance man for Wallace-Hagenbeck Show, spent Sunday at his home here.—Robert Grande, of the Grande Stock co., is visiting his father here.—The Majestic opens 10 with stock to run indefinite.—Riverside Park Auditorium opens with vaudeville 29.—The Manhattan Stock co., which has had a very successful season at the Gillette, left for Charleston, S. C., 1.

ELYRIA.—THEATRE (H. A. Dykeman, mgr.): Rucela and Frank, Miss Lancaster, McGreevy and Brown April 29-1; good business; pleased. Madame Barchard and co., Jess Carroll, Cyane and May 3-5; good business; pleased. The Norwalk, O., Lodge of Elks April 30 presented A County Politician for benefit of Elyria Lodge of Elks to splendid business; the Norwalk Elks are certainly clever and gave us the best amateur performance ever seen here. Field's Minstrels 13. Otis Harlan 17.—ELECTRIC (J. F. Durham, mgr.): Reynolds and Holt, sketch; Ida Jewel, character impersonations, and the Daytons 29-1; business continued good. Beverly and West, singing and dancing; J. C. Creighton with trick roosters, 2-5.

SPRINGFIELD.—FAIRBANKS (L. M. Boda, gen. mgr.; Harry A. Ketcham, bus.-mgr.): Schroeder, Gibney and Bicknell, Marie Bergere, John McCarty, Walton A. Bowman and co., and pictures 3-8 pleased good patronage.—GRAND (L. J. Dalie, mgr.): Nancy Boyer Stock co. April 26-1 closed its engagement in The Belle of Richmond, Queen of the Arena, A Country Waif's Romance, A Fatal Libation, Wrongs of Working Girls to capacity houses. Miss Boyer and her co. have become favorites in this city, as they have presented their plays in an excellent manner.—GUN (Sun Amusement Co., mgrs.): The Six Seminary Girls, Landeros Family, and Charles Hasty 3-8; fair business.

NORWALK.—GILGER (M. Reiss Circuit Co., lessees; W. A. Roscoe, mgr.): Moving pictures and vaudeville, together with amateur night and Sunday matinees, continue to attract satisfactory patronage. Al. G. Field's Minstrels 10.—ITEM: The cast of The County Politician, which was put on at the Gilger April 21 by Norfolk Elks, went to Elyria 30 and pleased capacity house. Manager Roscoe and F. W. Roscoe, in charge of the stage at the Gilger, were in Elyria 30 accompanying the cast of The County Politician, who went over the C. and S. W. Electric Ry. in a special car.

LIMA.—FAUROT (L. H. Cunningham, mgr.): Week April 26-1 Manhattan Stock co.; ordinary, to fair business. Week 2-7 Portello Stock co., with Allen Kennedy; good co. are drawing well.—ORPHEUM (Will G. Williams, mgr.): 2-5: Sidney Toledo, Lawrence and Armenan, Bob Desmond Trio, Crossman Trio, Kitty Fay and co., and pictures to usual good crowds.

STEUBENVILLE.—GRAND (G. W. Maxwell, mgr.): The Lion and the Mouse April 30 pleased crowded house; very good co. Babes in Toyland 12. Monte Carlo Girls 13.—NATIONAL (W. G. Hartshorn, mgr.): Ward and Burton, Harry Matthews, Billy McRobbie, White and Sanford and others, with Billy Johnson and co. as headliners, pleased excellent business 29-3.

DELAWARE.—CITY OPERA HOUSE (Wolf and King, mgrs.): Vogel's Minstrels April 29 pleased good business.—THEATORIUM (J. Keyser, mgr.): Will Beam, the Kneedlers, Arthur Abbott, Carmen and Lorton, and moving pictures pleased excellent business 29-1.—ITEM: After this week the Theatorium will be known as the Family Theatre, under the management of Keyser and Frost.

YOUNGSTOWN.—PARK (John Elliott, mgr.): Polly of the Circus April 28 pleased good attendance. The Blue Mouse 29 was enjoyed by large and enthusiastic audience. The Clansman 30; fair bill and business.—GRAND (Jos Schaefle, mgr.): The Smart Set 29-1 drew fairly well.

MARIETTA. — AUDITORIUM (L. M. Loch, mgr.): The Clansman April 29; good, to S. R. O. The season closed.—PRINCESS (S. J. Gardner, mgr.): Moschan, moving pictures 26-1; fair business.

CIRCLEVILLE.—METROPOLITAN (Carle and Myers, mgrs.): Frank Johnson, Carle Burton, Alonzo Cox and co., Florence Guilbert Fox, Jack Mack, James and James; good business and attractions.

SANDUSKY.—THEATRE (R. P. Stoddard, mgr.): The vitagraph, with Gardina, Archie Clark, and Alice R. Robertson in vaudeville are drawing large audiences.

UHRICHSVILLE.—CITY OPERA HOUSE (Irvin and Van Ostrum, mgr.): The Ferdinand Grahamme Stock co. 10-15.

PIQUA.—MAY'S OPERA HOUSE (Charles H. May, mgr.): Dresden Orchestra 11.

OKLAHOMA.

SHAWNEE.—POLLY (H. B. Rafferty, mgr.): Carl and Ehell, Le Roy White, France, the Gullivers, Lilliputians, and moving pictures pleasing to good business.

OREGON.

SALEM.—GRAND (John F. Cordray, mgr.): Y. M. C. A. Minstrels April 27 filled the house; good for local production. The Shepherd of the Hills 28 pleased light business. Wrestling match 29 pleased fair audience.

PENNSYLVANIA.

SCRANTON.—LYCEUM (Charles M. Southwell, mgr.): May Robson in The Rejuvenation of Aunt Mary 1 delighted two capacity houses.—ACADEMY (Charles M. Southwell, mgr.): Leonard and Ward in Father and Son, Mary Bradham, J. Stewart Winch, Hadley and Hadley in A Trip on the Suburban, Howard Judge, the Man with the Ladder; James Clinton, and songs and moving pictures 3-8; bill and business excellent.—POLI (J. H. Docking, mgr.): Excellent bill for week 3, with Clayton White and Marie Stewart in Cheriz for a headliner and the Long Acre Four as an added feature. The others were Bimm-Bamm-Burr, Mr. and Mrs. Hugh Bennett, Jones and Mayo, McPhee and Hill, the clown and the tired man; Patsy Doyle, and electrograph to excellent business. For week of 10 La Petit Revue, Hugh Lloyd, Jack Hazard, Cook and Stevens, Gaston and Green, Wood Brothers, and electrograph.—WONDER (P. J. Herman, mgr.): Musical Cambells, Fred Cole, the dancing kid and his bag punching bull terrier, and songs and pictures 3-8; bill and business excellent.—HIPPODROME (Dave Cohen, mgr.): Stilson and Winnie, George A. Douglas, Alice Lawrence, and illustrated songs and moving pictures 3-8 pleased good business.—ITEMS: A. J. Duffy, formerly manager of the Lyceum and Academy is back here to dispute the functions of the Academy here and the Grand Opera House in Carbondale.—Scranton's first industrial exposition opened at the Tabernacle 1 and will close 8. Victor's Royal Vaudeville Band, assisted by Miss Inez Dundas, soprano, and Professor L. E. Phillips, pianist, give two concerts daily. The place is packed twice a day, and in the evening hundreds are turned away. The exposition

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is held under the auspices of the Scranton Board of Trade.

LANCASTER.—FULTON OPERA HOUSE (C. A. Yecker, mgr.): William Collier in The Patriot 1 pleased large audience. The Green Room Club of Franklin and Marshall College produced A Man's a Man 3; large house. Clara Turner co. 4-9 pleased good sized houses. Plays: Why Men Tempt Women, A Modern Lady Godiva, Diversions, A Girl's Best Friends, The Days of '61, The Rahus-Annis Tragedy, The Artist's Model, A Little Child Shall Lead Them, and Jane and Her Teddy Bears.——FAMILY (Edward Menart, mgr.): Owley and Randall, Jennie Girard, Andrews-Abbott co. in The Little Leading Lady, Valley Forge Comedy Four, J. Potter Smith, Burges and Clara, and moving pictures 2-9 pleased large house. ——ITEM: The local lodge of Musicians' Protective Association have elected the following officers for the coming year: President, C. C. Donnelly; Vice-President, John M. Agnon; Recording Secretary, J. L. Grosh; Financial Secretary, H. K. Shaub; Treasurer, James Prangley, Jr.; Sergeant-at-Arms, J. K. Breser; Trustees, Wylie S. Parin, John B. Roth, Jr., John Mohring; delegates to National Convention, Ad Stork, H. W. Young.

HARRISBURG.—MAJESTIC (Joseph Frank, local mgr.): William Collier in The Patriot April 30; good business; pleased. The Burns-Johnson pictures 1; fairly good business; pleased. Abramson's Italian Opera co. 21, 22.——ORPHEUM (C. Floyd Hoskins, res. mgr.): Week of 3-8 Sansone and Delilah, the Brittons, Mr. and Mrs. Allison in Minnie from Minnesota, Charles B. Lawlor and Daughters, Edwin Holt and co. in The Mayor and the Manicure, Carlin and Otto, Apdale's animals, and Orpheoscope to good attendance.——HIPPODROME (A. L. Bonnfort and Co., Inc., mgrs.): Yackley and Bunnell, Print George and co., and Rena Brandt were the vaudeville people and gave a good show, and the usual selection of moving pictures, changed frequently, drew very good business week of 3-8.

ALTOONA.—MISHLER THEATRE (I. C. Mishler, mgr.): The Three Twins 1; capacity house. Pabst Stock co. 3; fair attendance. Vaudeville 4-8. Kilpatrick, Smith and Emerson, Lillian Martha, Monsieur Herbert, the Three Healy Sisters, E. N. Rege, Walsh, Lynch and co., and pictures; business is good. ——ORPHEUM (Charles Bierbauer, res. mgr.): Keith vaudeville, Satsuda Japs, Walter McEldowney, Lewers and Mitchell, Levan and Lewis, and the Orpheoscope; good bill and business big.——ITEM: New ways of attracting children to matinees have been inaugurated by both the Mishler and Orpheum in the way of advertising. The Orpheum last Saturday gave ice-cream to each child attending, and the Mishler a previous Saturday gave circus balloons.

JOHNSTOWN.—CAMBRIA (H. W. Scherer, mgr.): The Three Twins 1 pleased to big business. The Witching Hour 2; superb performance to big business. Pabst Milwaukee Stock co. in Der Erbonkel, under direction of local German-American Alliance, 4; fine, to big business.——MAJESTIC (M. J. Boyle, mgr.): Banda Roma, with Madame Ermin Arnoldo; Corbley and Burke, S. and D., and the Daly's Roller Skaters; good bill and business.——GLOBE (J. G. Foley, mgr.): April 29-1: Dancing Scotty, Charles Phillips and co. in Bobby's Pal, the Le Vards; good bill and business. 3-5: Dan and Ida Manning, Grant, contortionist, and the Edwards; good bill and business.

WILLIAMSPORT.—FAMILY (Fred M. Lamade, owner and mgr.): 3-8: Professor C. A. Davis, Mamie Fleming, Belle Hathaway's monkeys and baboons, Von Mitzel and Maynard, Guy Bartlett and co., Bush and Peyser, Daly and O'Brien, and the Lamadescope to good bill and houses.——LYCOMING OPERA HOUSE (L. J. Fisk, mgr.): The Witching Hour 4; fair and enthusiastic audience. Moving pictures 5-8; good houses; pleased. Blanche Bates in The Fighting Hope 15.

TYRONE.—ACADEMY (G. C. Boecking, mgr.): Caleb Powers (lecture) April 29; very entertaining to poor house. Minstrels (local) 30; very professional to packed house. Tommy Burns vs. Jack Johnson in moving pictures 3 pleased small house.——BIJOU (Mack Schaich, mgr.): Lyna and Una Wesley, Sulton and Sulton 29-1 satisfied big houses. The Kelsey Sisters, Billy Cummings, and Derda 2-4; excellent, to S. R. O.

WARREN.—LIBRARY (F. R. Scott, mgr.): Howe's moving pictures 13. Royal Swedish Band 15. ——FAMILY (J. J. Rothchild, mgr.): 3-8 the Marvelous Ed. Jennings, Jewell and Barlow, Roth and Childs, Wedick and La Due, G. Gacium, Hickman, Wills and co., and the pictures to excellent business. ——BIJOU (F. R. Scott, mgr.): 3-8 the Herberts, John West, Ma June, Billy Holland, Morton and Hahn, and the Cameraphone; business good.

KANE.—TEMPLE (H. W. Sweely, mgr.): Good business April 29-8 with Charles and Josie Quinn, Alf Camm, Weston Sisters, Madame Sire, Seville and Pitz, the Bradfords.——FAMILY (Brown and Dion, mgrs.): The Telegraph Four, Mr. and Mrs. J. H. Cossar, Allen Bennett, Wedick and La Due, Hickman, Wills and co., together with the usual songs and moving pictures pleased good business 29-5.

MAHANOY CITY.—ITEM: After a service of 18 years as manager of Kaier' Grand Opera House, James J. Quirk retired 1, and has entered the ice business at Minersville. He gave to the house his best endeavors, and was the chief factor in making and shaping its present popularity. Motion pictures, with D. H. Davis in songs, continue to draw big houses.

PITTSTON.—BROAD STREET (Reis Circuit Co., mgrs.; Arthur Morley, res. mgr.): May Robson in The Rejuvenation of Aunt Mary April 28; excellent performance and business. Y. M. I. Minstrels 29, 30; good business; pleased. Season closed.——DREAMLAND (Claud Wesley, res. mgr.): Acrobatic Morgans, Arthur Krona, illustrated songs, and moving pictures 26-1; good business; disappointed.

BELLEFONTE.—GARMAN'S OPERA HOUSE (Ed Garman, mgr.): The Penn State College Thespians presented Rosecaterpillar VII, with a troupe of 40, and greatly pleased a good audience. It is a musical comedy with a fine singing and dancing chorus and plenty of comedy, and was very well rendered.

BROWNSVILLE.—GRAND (Ray Rush, mgr.): Cornell Male Chorus 5 pleased good house.——ITEM: Manager Rush has made quite an improvement in his house, having put in a new door at the stage entrance and redecorated the building.

MT. CARMEL.—MAJESTIC (J. V. Schreck, mgr.): Alexander and Watson, Frank Forrest, Cook and Weigant, Mabel Herbert, John F. Burke, John H. Price and Carrie Burke, C. Whitely April 30-4; fair, to good business.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (Fred J. Byrod, lessee and mgr.): Burns-Johnson's pictures April 28; very good. The Witching Hour 3; one of the best productions ever seen here.

BRADFORD.—THEATRE (Reis Circuit; Jay North, mgr.): Howe's pictures 11. Brewster's Millions 12.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Cahn and Cross Co., mgrs.): Ward and Vokes in The Promoters 5 (benefit to Miss McGowan, local manager) pleased capacity.

SOUTH CAROLINA.

FLORENCE.—AUDITORIUM (William Barringer, mgr.): Music Festival April 24, 25.——ITEMS: The Elite Theatre has changed its name to the Majestic.—Parker-Palmer co. 3-5, presenting The College Girl Athlete and the Professor, pleased large crowds.

SOUTH DAKOTA.

SIOUX FALLS.—THEATRE (Maurice W. Jenks, mgr.): Paul Gilmore in The Boys of Company B April 27 to excellent business; pleased.——MAJESTIC (William H. Dance, mgr.): The Jarrel co., the Musical La Moines, Ethel Vane, and pictures to excellent business.——ITEM: Manager Dance has changed the policy by offering a new bill on Monday and Thursday evenings.

WATERTOWN.—GRAND (W. K. Culver, mgr.): The Norwoods 3-8 opened to good business. Donald Robertson co. 12.——IDLE HOUR (V. B. Vallon, mgr.): April 26-1 motion pictures and illustrated songs to good business.

TENNESSEE.

CHATTANOOGA.—SHUBERT (P. R. Albert, mgr.): Tempest and Sunshine pleased good business April 26.——BIJOU (O. A. Neal, mgr.): Through Death Valley 26-1 pleased good business.——ITEM: The Shubert and Bijou theatres have closed for the Summer.——ORPHEUM (W. S. Albert, mgr.): Christy, Burwins and Christy made hit 26-1. Felsman and Arthur, Claude Thardo, and Mlle. Alma also appeared to advantage. The Orpheum Theatre will be closed 3-8 for repairs.——AIRDOME (W. S. Albert, mgr.): Clark and Lindsay, Alice Mortlock, the Granos, and Mysterious Le Compt 3-8.——LYRIC (J. M. R. Church, mgr.): Bingham and Cable made hit 26-1. The Sterlings, Wood and Mensiows, and Juggling Mathieus also appeared to advantage; business good. Bristol's ponies, Nichols and Smith, Howell and Webster 3-8.

MEMPHIS.—LYCEUM (Clarence Weiss, mgr.): The Royal Opera co. opened their Summer season very auspiciously 3 in Fiorodora, which ran all week. Chimes of Normandy 10-15.——ORPHEUM (Max Fabish, mgr.): The vaudeville season closed 1, but house was reopened for Summer season 3 as a moving picture house with the Orpheum Orchestra; business excellent.——BIJOU (Benjamin M. Stainback, mgr.): Creatore and his band delighted fine houses 3, 4.——JEFFERSON (A. E. Morrison, mgr.): The stock co. gave Mrs. Temple's Telegram to good houses week of 3-8. The Marriage of Kitty 10-15.

JACKSON.—AIRDOME (G. W. T. Arrant, mgr.): The Beggar Prince Opera co. opened for the week 3-8 to S. R. O.; excellent co.

TEXAS.

FORT WORTH.—BYERS' OPERA HOUSE (Phil W. Greenwall, mgr.): Dockstader's Minstrels April 29; capacity house; pleased. Anna Eva Fay and vaudeville 30, 1; fair business; pleased. Paul Stephens, Sam David, Hammond and Forrester, the Three Keltons, motion pictures, Anna Eva Fay in Somnolency. Anna Eva Fay is to put another week here, then the house closes for the season.——MAJESTIC (T. W. Mullaly, mgr.): The Mascagnis, Fred Warren and Al. Blanchard, and George A. Beane and co. made the hits 26-1. The Bimbos, Dorothy Dayne, Florence Moden and Charles H. Gardiner, Herbert Bert Lennon, Walter Schrode and Lizzie Mulvey, Keifer and Klein, Rose Royal 3-8.——LYRIC (Henry Cottar, mgr.): Musical Maulthys, G. E. Able, the Reynolds, Al. H. Delton, Florence Stanley and co. (bit of the bill), Al. H. Delton 26-1.——ITEMS: The Lyric people have leased the Christian Tabernacle, gutted it out entirely and spending between $12,000 and $14,000 making an up-to-date theatre, which will seat about 1,000 people.—The Kansas City Scenic Co. will paint the scenery. They will put on five or six acts and illustrated songs each performance, opening about July 1, giving three shows a day throughout the year. They are to run both the houses until their lease is up on the stand where they are now. Each performance is a case of standing room.

SAN ANTONIO.—GRAND (Sidney H. Weis, mgr.): Closed week April 25-1. Will open 2 with Emma Bunting Stock co. for an indefinite Summer engagement, playing Sweet Clover. Manager Weis has arranged to cool his house with fifteen electric fans, seven of which are used to throw the cold air off of a block of ice underneath the fan.——EMPIRE (M. R. Brady, mgr.): The Edwin Barrie Stock week 25-1, played Sherlock Holmes and Nebraska to poor business. Week 2-8 Divorcons and Down Where the Cotton Blossoms Blow.——TENT (Will A. Peters, mgr.): The People's Stock co. did poor business week 25-1, playing The Rights of Labor. Richard Mandell, Margaret Manners, and Will Peters did well.——HAPPY HOUR (Thad and Al. Munsell, mgrs.): Big business week 25-1, with Miss Montgomery, W. K. Ray, Frankie Kane and Leo Kanter, songs, and pictures.——ROYAL (Harry J. Moore, mgr.): Poor business week 25-1 with pictures. A. Halverson, William J. Mills, Tom Grossman Kaufman (local talent), quad; Houlan and Walsh, Roy A. Watts, and Manning Twins.——STAR (Kennedy and Wyler, mgrs.): Continues to play to capacity houses week 25-1. Syts and Syts, John Carrolston, Holmes and Holmes, Joe Smith, and moving pictures.——ITEM: There seems to be a decided drop in the theatrical business here. None of the stock cos. now playing here are doing any business.

EL PASO.—THEATRE (Frank Rich, mgr.): El Paso Choral Society in Elijah to splendid business April 28, 29. This house closed for the season.—— CRAWFORD (Frank Rich, mgr.): Streeter-Bryan Stock co. in repertoire to good business. The engagement ends 6, much to the regret of the many warm friends they have made while here. This is one of the best stock cos. ever seen here, and success certainly is in store for them wherever they go. ——MAJESTIC (Frank Rich, mgr.): The Majestic Musical co. has been touring Arizona and New Mexico, meeting with good success, and the house has had vaudeville and moving pictures week 25-2, including Chiquita, West and Howell, and the Musical Shrieve continue to play to S. R. O.

PALESTINE.—TEMPLE (W. R. Swift, owner and mgr.): Dion Boucicault Dramatic Club (local) presented The Kerry Gow April 28 to capacity business; giving entire satisfaction. Joe Healy as the Kerry Gow and Anna Karn as Nora Drew made a decided hit in their respective roles.——LYRIC (Karl Pickerill, mgr.): Weaver and Beaver and pictures were the features last week.——AIRDOME (Tim O'Connell, mgr.): The Truman De Roame and co. for the opening attraction week of 3. A new stage and scenery have just been installed, and with pictures and occasional vaudeville the little theatre should be a go.

WACO.—AUDITORIUM (Jake Garfinkle, mgr.): Lew Dockstader's Minstrels April 28; good troupe and performance with big house. Closes the season.

VERMONT.

BRATTLEBORO.—AUDITORIUM (George E. Fox, mgr.): Frank Deshon in A Knight for a Day 1 (return); good business; pleased.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, mgr.): Parsifal 14.

VIRGINIA.

RICHMOND.—ACADEMY (Lee Wise, mgr.): Page Stock co. in The Circus Girl 3-8 pleased good business. Louis James in Peer Gynt 7, 8. Prince Karl 10-15.——BIJOU (C. I. McKee, mgr.): Lottie Williams in Tennessee Tom 3-8. Small houses. Season closed.——COLONIAL (E. P. Lyons, mgr.): The Powells, Billy Evans, Gillette and Hallahan, and pictures 3-8 pleased big business.

WINCHESTER.—AUDITORIUM (F. H. Hable, mgr.): The Man of the Hour April 16; fine, to good business. The Lion and the Mouse 23; very good, to good business. The Philippine Constabulary Band gave two fine concerts 27. Florence Davis in Doll's House 7.

WASHINGTON.

TACOMA.—THEATRE (C. H. Herald, mgr.): Lillian Russell in Wildfire April 24, 25 was heartily accepted and approved. Mary's Lamb 1, 2; fair business; well staged. Richard Carle's reception here should prompt him to come again.——STAR (Henry McRae, mgr.): H. McRae Stock co. in The Road to Yesterday week 25-1 was well patronized and pleased. Denton Vane, of this co., expects to go to Los Angeles. Mr. Vane has many admirers here who have been won by his good work done at the Star.——ITEM: At the Grand and Pantage's good attendance and fair vaudeville bills the week of 25-1 have prevailed.

NORTH YAKIMA.—THEATRE (Fred S. Schaefer, mgr.): Mills of the Gods April 29; good co. and business. Murray and Mack 14. Merry Widow 29.

WEST VIRGINIA.

FAIRMONT.—GRAND: Stage Hands' Minstrels 3; two fair houses. Best home talent minstrels ever put on in the city; in fact, better than a lot of traveling minstrel cos. Florence Davis in A Doll's House 5 closed season to fair house. The past season at the Grand has been a fairly good one. The better class of attractions have been, on the whole, well patronized, but the cheaper shows suffered.

WISCONSIN.

RACINE.—THEATRE (Central States Theatre Co., owners; John Wingfield, mgr.): Racine Club (local) April 27 presented The Rejuvenation of David and pleased large audience. Madam Butterfly 28 cancelled. The First Violin 29 cancelled. W. S. Canham and co. 30, 1; pictures of trips through the Rockies; finest ever shown here to good patronage. W. B. Patton in The Blockhead 2 pleased large business; co. closed here.——BIJOU (Campbell and Danforth, owners; F. R. Stafford, mgr.): The Oyamphia Minstrels, Tippel and Kilmont, Ray Belmont, Doyle and Adams, Jay Bogert, Dollie Le Gray, pictures week 2 pleased large business.——ORPHEUM (Westberg and Tiede, mgrs.): Pictures and singing and dancing of Smith and Jones to good patronage.——ITEM: It is reported that the Shuberts have recently purchased the Rhode Opera House at Kenosha, 10 miles south of here.

SHEBOYGAN.—OPERA HOUSE (W. H. Stoddard, mgr.): The Hitner-Moody Stock co. in When Man Finds His Mate 25. A Gentleman from Germany 26, The Heart of Virginia 27. A Romance of Red River 28, and In the Service of Uncle Sam 29; co. gave good satisfaction and did a fine business. The Lion and the Mouse 2 to large and select audience. W. C. Devereaux, lecturer. "United States Weather Bureau," under the auspices of the local Order of Knights of Columbus 10.——UNIQUE (O. J. Vollert, mgr.): Continuous vaudeville to capacity houses. The Velde Trio, the Great Kalhaus, Ned Dandy, La Vigue Sisters, Bernice Howard and co., Elona Dunbar and Fisher, Bert Henshaw, Gladys Williams, and Uniqueagraph 3-9.

MADISON.—FULLER OPERA HOUSE (Management Marcus Heiman): The Hareefoot Club (local U. W.) in The Dancing Doll April 28 and 30 pleased large student audiences. W. B. Patton in The Blockhead 29 drew well and pleased. The Lion and the Mouse 1; good house; pleased.——MAJESTIC (Riederstaedt Brothers, mgrs.): Tennie Quartette, Frederick Duff and co., Iolaen Sisters, Gladys Carey.

OSHKOSH.—GRAND (J. R. Williams, mgr.): The Lyman Twins in The Yankee Drummers April 28; good house. Al. H. Wilson in When Old New York Was Dutch 3; good house.

RHINELANDER.—GRAND (Hanson and Taylor, mgrs.): Lyman Twins 4; large and satisfied audience. Ma's New Husband 9.

WAUSAU.—GRAND (C. S. Cone, mgr.): College Chums April 29 (local juvenile amateur); very good performance and house.

FOND DU LAC.—HENRY BOYLE (P. B. Haber, mgr.): W. B. Patton in The Blockhead 4 pleased two fair houses. My Boy Jack 18.

GREEN BAY.—THEATRE (John B. Arthurs, mgr.): The Red Mill April 24 pleased good audience. Florence Roberts 8.

WYOMING.

CHEYENNE.—CAPITOL AVENUE (Edward F. Stahle, lessee and mgr.): Dockstader's Minstrels 20. ——ATLAS (Thomas Heaney, prop. and mgr.): Young and Manning, Kyrops, Farley Prescott Trio, pictures and songs April 26-1; good, to good business. Lukas's educated ponies, Hosses and Riorden, Jenkins and Price, moving pictures and illustrated songs 3-8.

LARAMIE.—OPERA HOUSE (H. E. Root, mgr.): Miner Family Concert 1, direction of B. P. O. E.; poor co.

CANADA.

WINNIPEG, MAN.—THEATRE (W. B. Lawrence, mgr.): Permanent stock co., with Amelia Bingham in The Climbers, April 26-1; Miss Bingham was well received; J. Gordon Edwards as Jack Sterling did very good work; also Mr. Lemay and Alice Gale. The Sporting Duchess 3-8. My Wife's Husbands 10-15.——GRAND (W. B. Lawrence, mgr.): Charles A. Taylor's co. in The Girl Engineer 26-1 pleased good business. The White Tigress of Japan 10-15.——DOMINION (W. B. Lawrence, mgr.): Splendid bill, with Grace Hamard as headliner, also Collins and Hart, with other big numbers attracted large house 26-1. McWatters and Tyson, Brothers Dewynne, Mande Lambert, Billy Clifford, Casey and Le Clair, Elliot and West 3-8. The change from Orpheum circuit to the William Morris, Inc., has brought to Winnipeg many new strong attractions. Capacity houses matinee and evening.

LONDON, ONT.—GRAND (A. J. Small, prop.; George S. McLeish, mgr.): Strenhon's Bride (local) April 21, 22; fair attendance. The Land of Nod 23 summed a good house. William Faversham in The World and His Wife 24; good performance and business. It's Never Too Late to Mend 27; fair attendance. Parsifal 28; performance and attendance satisfactory. R. G. Knowles gave three of his popular travel lectures 30-1 to thoroughly appreciative audiences; the slides and films were excellent, and the entire entertainment proved most interesting and instructive. Jessie Busley in Beverly of Graustark 3 pleased a good house. Shadows of a Great City 10, 11. Toronto Rowing Club Minstrels 15. A Broken Idol 20. An Englishman's Home 21, 22.

ST. JOHN'S, N. F.—NICKEL (J. P. Kieley, mgr.): Motion pictures and pictorial ballads to capacity week April 26.——STAR (J. Burke, mgr.): Pictures, songs, and comedy turn by Disney Brothers brought fair attendance.——ORIENT (A. J. Fitzgerald, prop. and mgr.): This house opened 29 with a first-rate programme, including motion pictures, illustrated songs by J. Francis, and Arthur Furlng, singing and dancing act. It was well patronized during the balance of the week.——WONDERLAND (J. Burnstein, mgr.): Pictures, songs by Maude Cameron, and comedy turn by Mike Quinn.——COLLEGE (M. C. I. I., props.): Miss Anderson's recital of Scottish song and story brought a capacity attendance to this hall 28.

OTTAWA, ONT.—RUSSELL (P. Gorman, mgr.): G. H. Knowles week 3, lectures and pictures, to fair business. Parsifal 10. An Englishman's Home 12-15. ——BENNETT'S (Gus S. Greening, mgr.): Week 3 Kretore, Dunn and Francis, Cunningham and Marion, Sam Curtis and co., the Four Fords, the Heim Children, Wills and Hassan; excellent, to capacity.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson, mgr.): Kirk Brown 3-8 in The Charity Ball, The Sign of the Cross, Pudd'nhead Wilson, The Wife, The Merchant of Venice, and The Millionaire Detective opened to a very large house and pleased.

BRANTFORD, ONT.—GRAND (F. C. Johnson, mgr.): Queen Zephra April 28-1 (local), in aid of hospital, to good houses. Beverly of Graustark 4; good performance and house. Shadows of a Great City 12, 13.

CHATHAM, ONT.—STAR (F. H. Bulseo, prop.): Songs and moving pictures April 26-1 satisfied good business.——PRINCESS (A. M. Harris, mgr.): Songs and moving pictures 26-1 pleased crowded houses.

HALIFAX, N. S.—ACADEMY (J. D. Medcalfe, mgr.): Frankie Carpenter opened second week 3 in Lisbeth of Hickory Hollow.

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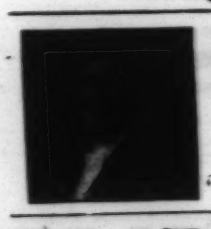

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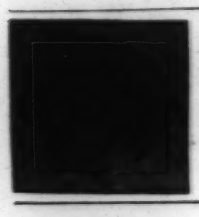

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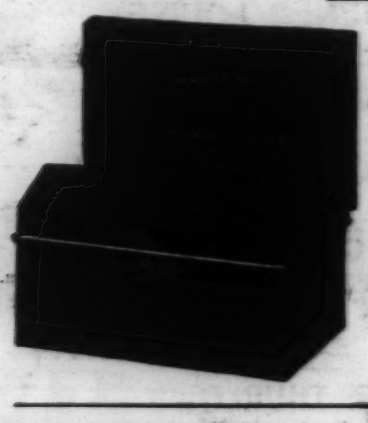

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